

# Rebecca Jane Stanton

## Teaching Portfolio

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# List of Courses Taught

Rebecca Stanton

## *Courses in Russian language*

- Russian 1201-02: **Intensive Intermediate Russian**
- Russian 1101-02: **Elementary Russian**

## *Courses in Russian literature and culture*

### Undergraduate

- **Literature & Revolution** (survey of twentieth-century Russian literature and culture, in English)
- **Twentieth-Century Prose Writers** (short works of the 1920s, in Russian)
- **Senior Seminar for Russian Majors** (senior thesis seminar)

### Graduate

- **Literature, Politics, and Tradition After Stalin**
- **A Revolution in Literature, 1917-1934**
- **The Discourse of Self in Russia & the West**
- **Legacies of the Russian Empire and Soviet Union**
- **Directed Research in Russian Literature (20<sup>th</sup> Century)**

## *Courses in Comparative Literature and Society*

- **Race, Ethnicity, Narrative in the Russian/Soviet Empire**
- **Magic and Modernity**
- **Imagining the Self**

## *First-Year Seminars and Core Curriculum*

- **Reacting to the Past** (first-year seminar, immersive game-based pedagogy)
- **Reinventing Literary History** (first-year seminar, interrogating the “great books” model)
- **Masterpieces of Western Literature and Philosophy** (Columbia Core Curriculum)
- **Logic and Rhetoric**

## *Other teaching experience*

- **Reacting to the Past—Greenwich Village 1913.** Harlem Educational Activities Fund.  
(An immersive after-school program for Harlem high school students, funded by a Teagle Foundation grant)
- **What Is Great Literature?** Columbia Summer Program for High School Students.

## *Future Teaching Plans*

### **Cultures of International Communism**

More than twenty years after the so-called “fall of Communism,” students have little understanding of what Communism “was” (or *is*, in parts of the world where Communist parties continue to play a significant role), either politically or as a way of life. This renders Soviet-era texts partially illegible, as students are unable to grasp the nuances of a novel like Vassily Grossman's *Life and Fate*, or even the much broader political rhetoric of a classic film like the Vasiliev brothers' *Chapaev* (1934), without a working knowledge of Communism in theory and practice. “Cultures of International Communism” aims to address this gap by offering an interdisciplinary, international survey of Communism in art and society, including theoretical and political readings in addition to works of literature and film.

### **Soviet Laughter**

A course on Soviet-era humorous genres (from *anekdoty* to satire to comedy films) across media and including both “high” and “low” culture. Could be offered in English or Russian.

### **Cities of the Russian Empire**

An interdisciplinary look at the “city text” in Russian literature and culture. In English or Russian. Could be broken into modules on individual cities (e.g., Odessa) and offered “on location” as a Short-Term Organized International Travel (STO-IT) course.

### **The 1960s**

An interdisciplinary, multi-dimensional survey of the Soviet 1960s: material culture, political debates and reversals, film, new voices in literature (women, non-Russians, peasants), significant trials (Brodsky, Sinyavsky and Daniel), the space race.

## **Statement of Teaching Philosophy**

Rebecca Stanton

Over a decade of teaching at a small liberal arts college nested within a huge research university, I have had the chance to do many different kinds of teaching and advising. I have taught lecture-based survey courses, advanced undergraduate seminars, and graduate seminars in my home field of Russian literature; undergraduate and graduate courses in the interdepartmental Comparative Literature program; an interdisciplinary Core Colloquium for M.A. students in Regional Studies (co-taught with a social scientist and cross-listed with History and Political Science); a game-based first-year seminar, two different models of the “great books” general education course, and a critical writing course for first-year students; and Russian language classes in both traditional and intensive (summer) formats. In addition, I have served as academic adviser to first-year and sophomore students, and to Russian majors; supervised numerous B.A. and M.A. thesis projects; and served on doctoral examination and dissertation committees in Russian Literature. One of the most stimulating challenges of my career so far has been that of adapting to these widely varied roles, and developing a set of teaching strategies appropriate to a variety of audiences, while remaining true to my core pedagogical philosophy, which is that students learn best when they are asking and answering their own questions.

A student in my game-based First-Year Seminar, “Reacting to the Past,” remarked at the end of a recent semester that although she ordinarily “hated history” and found it difficult to learn, she had become a voracious seeker and consumer of historical knowledge in my class, and moreover felt confident that she would remember what she had learned, “because I had to use it every single day!” While the unconventional RTTP pedagogy would not be appropriate for most of the courses I teach, I do try to cultivate in all my students a similar degree of intellectual curiosity and active engagement with the material at hand. To this end, I make it a priority in each of my courses to foster a sense of intellectual community in the classroom, so that students feel emboldened to take intellectual risks; to bring my own enthusiasm for and curiosity about the material to every class; and to get the students thinking actively—preferably aloud—during class time, rather than passively absorbing (or worse, passively *not* absorbing) information. As a necessary corollary, I expect a great deal *from* my students, who must typically both digest large quantities of text and demonstrate their ability to think critically about it in several different ways over the course of the semester.

Over the past ten years, I have continually re-examined my pedagogical strategies in each of the various kinds of courses I teach, the better to adapt them to the specific constituencies at which each course is aimed. I have also worked to make sure my pedagogy is up-to-date and reflects current best practices in the various disciplines of foreign language pedagogy, literature and culture pedagogy, and the teaching of writing; to this end, I have participated in numerous faculty workshops and trainings, including most recently the 2.5-week STARTalk workshop for Russian language teachers at Middlebury. Throughout my career, I have looked for ways to broaden both the curriculum available to our Russian majors, and the audience for Russian literature and culture outside the major, by making connections with other departments and programs within the University: I have taught in First-Year Seminar streams sponsored by the English and History departments, in undergraduate and graduate Comparative Literature programs, and most recently in Barnard’s interdisciplinary Ethnic Studies program and

Columbia's Global Core. I am particularly proud of having pioneered the first (and so far only) Slavic Department course ("Race, Ethnicity, Narrative in the Russian/Soviet Empire") to carry Ethnic Studies credit—and the only course at the University to devote serious study to non-Russian writers on the territory of the former Soviet Union.

As a pedagogue whose original, and influential, training was as a language teacher, I have made it a priority in all my classes to lower what Stephen Krashen has called students' "affective filter," increasing their willingness to risk embarrassment for the potential rewards of pushing their own intellectual limits. I am aware that I demand a great deal of my students in this regard—I stress in-class and online participation heavily in their final grades, and subject their papers to detailed critiques—and I actively strive to make my classroom a sympathetic environment in which they feel emboldened to take such intellectual risks. In language classes, where there are clear right and wrong answers, mistakes must be corrected, but I take care to do so in a constructive manner, prompting rather than censuring, treating mistakes as puzzles the whole class can help to solve, and never interrupting an ambitious sentence in mid-flight. In literature classes, I encourage students not only to challenge one another's arguments and to marshal textual evidence in support of their own, but also to grapple messily with new ideas, helping each other develop inchoate theories and rudimentary insights into full-fledged analysis. In all my teaching, I have striven to create among my students a sense of intellectual community that not only increases their comfort level in the class, but also dignifies their efforts as contributions to a shared intellectual enterprise, rather than sterile exercises in self-justification.

Typically, I use the virtual space of the Web to help create this sense of community and jump-start class discussion; my main tool is a course blog, integrated into a course website with links to resources elsewhere on the Web, as well as to digital libraries of music and images which constitute the "multimedia" component of the class, offers several important advantages. (In some courses, I ask students to compose "front page" blog posts as one of their writing assignments; in others, I write the "front page" posts, but in all cases, students are required to join a discussion in the comments thread of the relevant post before each class.) I use the blog to contextualize each reading as richly as possible, filling in the historical and political background against which it was written as well as introducing "intertexts" in other media—music, the visual arts, architecture, and film—that immerse the students more fully in the cultural moment. In the comments section, students begin their discussion of the text, offering preliminary thoughts, questions, or readings of particular passages that caught their attention. This frees us in the classroom to engage directly in close reading and collective interpretation: I have a sense of what the students are thinking about already, which helps me to shape suitably provocative questions, and the students are equipped both with sufficient context to offer informed (if provisional) answers, and with some pre-tested ideas of their own that they bring to the table. As in all my courses, I try to begin each session with students' voices, asking a provocative question and collecting answers from several students before pressing them to analyze their initial responses in greater depth and bring the insights thus generated to bear on key passages from the text as we move toward a collective interpretation.

This approach offers several important advantages. It allows me to forego lecturing by providing an alternative way to deliver contextual information about each reading (and, in a course where the reading load is heavy, to cover topics we simply cannot fit into class time); it serves as a

unified archive of this information and of the musical and visual “intertexts” to which students are exposed in class; it strongly motivates students to complete the reading before each class (since they must post comments to the online discussion, for credit); it fosters a sense of community in the classroom, since students get to read and respond directly to one another’s comments on the blog, and they thus get to know one another by name as *thinkers* as well as social peers; and it enables me to build the in-class discussion around topics of particular interest to students, using their own observations as a point of departure; by asking students to apply more analytical pressure to their own insights, I have found it possible to guide them through a process of literary interpretation that is both contextually informed and critically sophisticated. The online postings also give me a way to invite less outspoken students into the conversation (“George made an interesting point about this on the blog. George, could you summarize for us what you posted about Olesha’s use of optical imagery?”); on evaluations, students report that it is “empowering” to hear their online comments cited in class. Finally, the online posting regime provides continual writing practice (by the end of the semester, each student generates the equivalent of 12-15 pages of writing in comment form) in an environment that is both supportive and collaborative, and less formal than a conventional paper assignment. I have found that students writing in this medium, knowing that their audience includes their peers as well as me, and that they are not constrained by the conventions of the academic essay, often produce writing that compares favorably in its cogency and thoughtfulness to what I generally see in traditional papers.

Naturally, not all feedback from students is positive, and not all feedback—positive or negative—translates easily into action. Invariably, there are students who wish I would talk more and students who wish I would talk less. A small but significant minority of students is made uncomfortable by the impression that I have no “correct” reading of the text to impose and that there is therefore no clearly articulated set of conclusions to be memorized and regurgitated on the final exam. Some of these students are energized by the idea that their ideas “count” as much as mine, but nervous that they have no guaranteed path to an “A.” Sometimes these students “come around” over the course of the semester and produce brilliant insights in their papers or on the final exam—insights which I am positive they would not have generated had I spoon-fed them information about the texts. Other students remain unsettled, and for their sake I continue to ponder and refine strategies for making my classes accessible to a wide range of learning styles.

Above all, I believe that language and literature classes share the potential to open students’ minds to foreign cultures and ideas, while simultaneously giving them a vantage point from which to reflect on their own. In the process, they may discover familiar concepts in what at first appeared foreign, and vice versa. These paired skills—of discerning universality on the one hand, and particularity on the other—are, I believe, among the most important habits of mind we can impart to our students. They also hold the key to the future of our field. I am deeply committed to attracting students to Russian language and literature, not only by demystifying them through comparative course offerings and an accessible, collegial teaching approach, but also by bringing to life the thrill of the unfamiliar, and the unpredictable intellectual rewards to be gained from immersing oneself in a foreign culture.

ПЕРВАЯ НЕДЕЛЯ				
	понедельник, 6-ого июля	вторник, 7-ого июля	среда, 8-ого июля	четверг, 9-ого июля
<b>Тема</b>	<i>Театр и музыка</i>	<i>Мир искусства/ Les Ballets Russes</i>	<i>Путешествие</i>	<i>Путешествие (продолжение)</i>
<b>Грамматика</b>	Participles (причастия): • present active • present passive • past active • past passive	Verbal Adverbs (деепричастия): present and past  «то, что...»	Unprefixed Verbs of Motion (глаголы движения)	<b><u>Контрольная работа I</u></b>
<b>Тексты</b>	«Малый театр» и «П.И. Чайковский» (учеб. 169, 174)  «Письмо Татьяны», ария из оперы «Евгений Онегин» (YouTube)  «День без вранья» (стр. 17-19)	«Анна Павлова» (учеб. 177)  Краткие биографии участников «Русского балета» (учеб. 180-81)  Балет «Весна священная» (YouTube)  Живописы Н. Рериха (экскурсия)	«Берегись автомобиля!» (YouTube)  «День без вранья» (стр. 19-25)	«Берегись автомобиля!» (YouTube)  «Центральное бюро путешествий», «Три дня в старом Талинне», «Таинственный Узбекистан» (учеб. 191, 192, 200)
<b>Домашнее задание</b>	SAM: упр. 7-1—7-14  ДБВ: упр. 1-4, 1-9. Начните читать 2-ую часть	SAM: упр. 7-15, 16, 17, 19  ДБВ: дочитать 2-ую часть	SAM: упр. 8-8, 10, 11, 19, 20  WWW: Interactive Exercises, Ch. 8, Verbs of Motion (1)  <b>Подготовиться к Контрольной работе I</b>	SAM: упр. 8-1, 2, 3, 4, 14, 15  ДБВ: дочитать 3-ью часть
<b>Сочинение</b>	--	«Один из артистов Русского балета Дягилева» (мин. 10 предложений)	--	«Письмо в турагенство» (на базе SAM 8-6, с продолжением)

Сокращения:

**SAM** = Student Activities Manual · **ДБВ** = День без вранья (reader) · **WWW** = В нyту website  
(<http://www.russian.ucla.edu/vputi/>)

ВТОРАЯ НЕДЕЛЯ				
	понедельник, 13-ого июля	вторник, 14-ого июля	среда, 15-ого июля	четверг, 16-ого июля
<b>Тема</b>	<i>Постсоветский туризм</i>	<i>Природа и город</i>	<i>Как проехать, как пройти?</i>	<i>Дорожные приключения</i>
<b>Грамматика</b>	Глаголы движения (ещё раз) ни- words	Глаголы движения с приставками	Глаголы движения с приставками	<b><u>Контрольная работа II</u></b>
<b>Тексты</b>	«Три дня в старом Талинне», «Таинственный Узбекистан», «Письмо Кати» (учеб. 192, 200, 199)  «Экскурсия по Москве» (YouTube)  «Мистер Твистер» (учеб. 214-15)	«День без вранья» (стр. 19-37)  «Мистер Твистер»  Карта Закарпатья	Планы городов: Санкт-Петербург, Москва  «День без вранья» (стр. 19-37)	«Берегись автомобиля!» (YouTube)
<b>Домашнее задание</b>	Читать в учебнике стр. 212 («ни»-words)  SAM: упр. 8-16, 17, 18, 29, 8-30  «Мистер Твистер»: читать, слушать и учить наизусть первые 31 строчек  ДБВ: часть 3 (перечитать)	SAM: упр. 8-22, 23, 24, 26, 28; crosswords, pp. 179-80.  SAM: упр. 9-4A, 9-5, 6, 7, 9, 10, 11, 12	SAM: упр. 9-17, 18, 19, 21, 22, 23, 24  <b>Подготовиться к контрольной работе</b> (Глава 8; глава 9 тема 1). См. SAM упр. 8-37	SAM: упр. 9-34, 35, 36, 40  ДБВ: читать 4-ую часть (стр. 39-49) и делать упр. 4-1, 2, 3, 4a-b (стр. 103-105).
<b>Сочинение</b>	Исправить сочинение «Один из артистов Русского балета Дягилева» и добавить 2-3 предложений	События третьей части ДБВ с точки зрения одного из учеников (10 предложений).	Исправить старое сочинение «Письмо в турагенство».	«Мой любимый город» (10 предложений)

<b>ТРЕТЬЯ НЕДЕЛЯ</b>				
	<b>понедельник, 20-ого июля</b>	<b>вторник, 21-го июля</b>	<b>среда, 22-ого июля</b>	<b>четверг, 23-ого июля</b>
<b>Тема</b>	<i>Погода и планы</i>	<i>Тело и здоровье</i>	<i>Приятного аппетита!</i>	<i>Русское гостеприимство</i>
<b>Грамматика</b>	Long and short forms of adjectives  Simple and compound comparatives	Comparatives, cont.; superlatives; expressing comparison	Verbal aspect in commands and invitations	<b><u>Контрольная работа III</u></b>
<b>Тексты</b>	Прогнозы погоды в Интернете (gismeteo.ru, YouTube)	Письма Кати и её матери (учеб. 260-61)  «Интернет-врач» (учеб. 274-5) ?  ДБВ, стр. 39-49	«Берегись автомобиля!» (YouTube)  ДБВ, стр. 39-49, 51-53	«Берегись автомобиля!» (YouTube)  ДБВ, стр. 51-53
<b>Домашнее задание</b>	SAM: упр. 10-4, 5, 6, 7, 9, 12, 13A, 14, 15, 21, 22  Read about comparatives with a stem alternation (учеб. 270).  ДБВ: читать часть 5а (стр. 51/1—53/13)	SAM: упр. 10-26, 27, 29, 30, 31, 32, 33, 34, 35  <u>Listening exercises</u> : SAM 10-23, учебник 10-38 & 10-39  Memorize list of comparatives with a stem alternation (учеб. 270)	SAM: упр. 11-3, 4, 5, 6, 8, 9, 10  Memorize the first 2 groups of verbs in the Appendix (учеб. 365): писать-type and пить-type  <b>Подготовиться к контрольной работе</b> (Глава 9; гл. 10, темы 1+3).	SAM: упр. 11-14, 16, 17, 18, 19, 21, 22  <u>Listening exercise</u> : учебник 11-26  Memorize the next 4 groups of verbs in the Appendix (учеб. 365-6): мыть, жить, ждать, класть  ДБВ: читать часть 5б (стр. 53/14—59/14) и начало части 6 (59/15—73/2).
<b>Сочинения</b>	Исправить сочинение «События третьей части ДБВ с точки зрения одного из учеников»	Напишите прогноз погоды для 3 разных городов в России: Москва, Сочи, и Томск. Сравните прогнозы (где теплее? где холоднее?) и дайте советы жителям каждого города о том, что надо надеть.	Исправить сочинение «Мой любимый город»	Описание человека. Опишите одного из персонажей в рассказе ДБВ или в фильме БА. Как он(а) выглядит, что он(а) носит, какие черты характера? Можно фантазировать.



<b>ЧЕТВЁРТАЯ НЕДЕЛЯ</b>				
	<b>понедельник, 27-ого июля</b>	<b>вторник, 28-ого июля</b>	<b>среда, 29-ого июля</b>	<b>четверг, 31-ого июля</b>
<b>Тема</b>	<i>Готовим сами...</i>	<i>...или идём в ресторан?</i>	<i>Повторение и празднование конца семестра!</i>	<b>КУРСОВОЙ ЭКЗАМЕН</b> <b>9:15am-12:15pm</b>
<b>Грамматика</b>	1st- and 3rd-person imperatives ( <i>пусть, давай</i> )  Indirect imperatives and requests ( <i>чтобы</i> )	-то / -нибудь  Declension of surnames	Review for final exam	
<b>Тексты</b>	ДБВ, часть 5  Рецепты (учеб. и YouTube)	ДБВ, часть 6  Меню (учеб. и YouTube)	«Берегись автомобиля!»  Student dialogues  Русская кухня!	
<b>Домашнее задание</b>	Begin preparation for oral dialogues (Weds)  Memorize next two verb groups in Appendix VIII-2 (учеб. 365-6): начать, снять  SAM: 11-23, 24, 25, 28, 29, 31, 34, 35, 36  ДБВ: читать до конца (стр. 81)	Prepare for oral dialogues (Wednesday during class)  Memorize the remaining four verb groups in Appendix VIII-2 (учеб. 367): давать, советовать, мочь, вернуть.  SAM: 11-40  Review for final exam; bring questions to class on Wednesday	<b>Подготовиться к курсовому экзамену</b>	
<b>Сочинения</b>	Исправить «Прогноз погоды»	Исправить «Описание человека»	---	

Title: **Session R**

Dates: **07/27/2015 - 07/31/2015**

Course: **RUSSS1202\_001\_2015\_2/INTERMEDIATE RUSSIAN II**

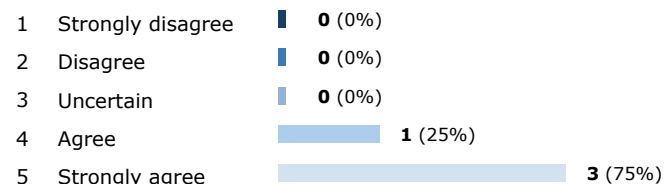
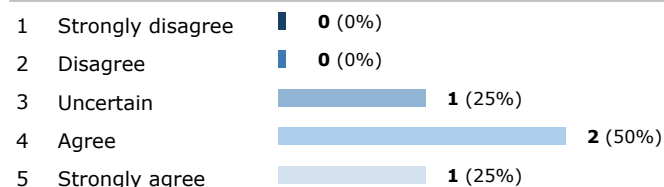
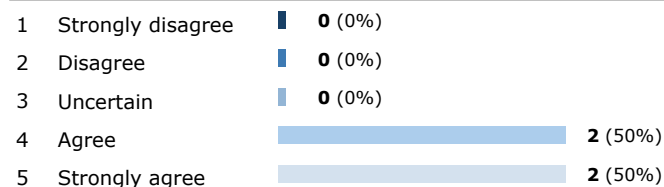
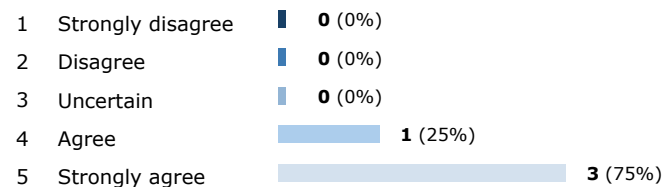
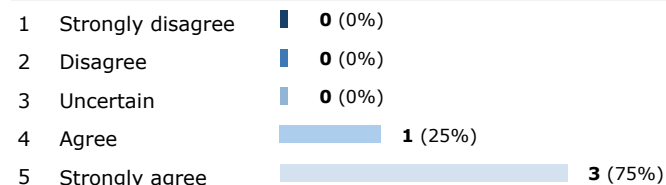
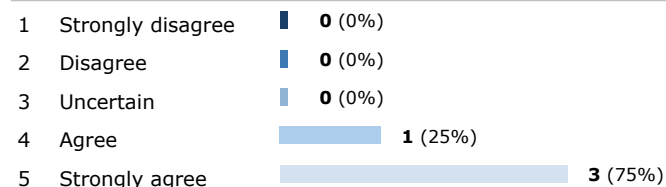
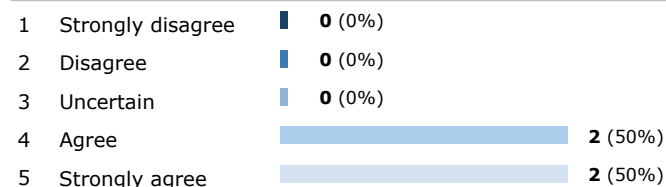
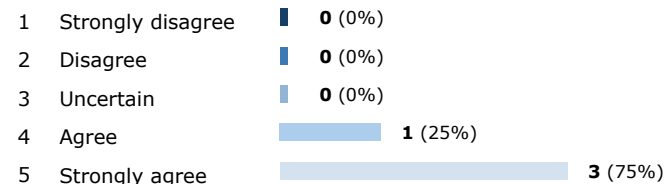
Responses: **4/6 - 66.67%**

Instructors: **Rebecca J. Stanton**

Number of Participants: **6**

Enrollment of All Students: **7**

## Graph Course Questions

**1 The learning goals and structure of the course were made apparent to me. N=4**

Median **5** Interpolated Median **4.83** Mean **4.75** Std Dev **0.50**
**2 The course materials (readings, handouts) helped me to achieve the course's learning goals. N=4**

Median **4** Interpolated Median **4.00** Mean **4.00** Std Dev **0.82**
**3 The classroom learning activities (discussions, projects, group work) helped me to achieve the course's learning goals. N=4**

Median **4.5** Interpolated Median **4.50** Mean **4.50** Std Dev **0.58**
**4 Course assignments (exams, quizzes, papers) helped me to achieve the course's learning goals. N=4**

Median **5** Interpolated Median **4.83** Mean **4.75** Std Dev **0.50**
**5 The course was intellectually stimulating. N=4**

Median **5** Interpolated Median **4.83** Mean **4.75** Std Dev **0.50**
**6 I understood the class procedures and published expectations for the course (e.g. grading policy, academic honesty, syllabus, deadlines). N=4**

Median **5** Interpolated Median **4.83** Mean **4.75** Std Dev **0.50**
**7 I would recommend to my friends and colleagues that they take this course. N=4**

Median **4.5** Interpolated Median **4.50** Mean **4.50** Std Dev **0.58**
**8 The Instructor appeared to be knowledgeable in the subject area. N=4**

Median **5** Interpolated Median **4.83** Mean **4.75** Std Dev **0.50**

Title: **Session R**

Dates: **07/27/2015 - 07/31/2015**

Course: **RUSSS1202\_001\_2015\_2/INTERMEDIATE RUSSIAN II**

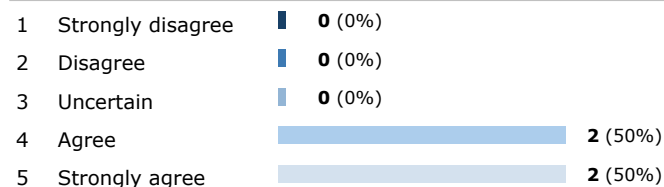
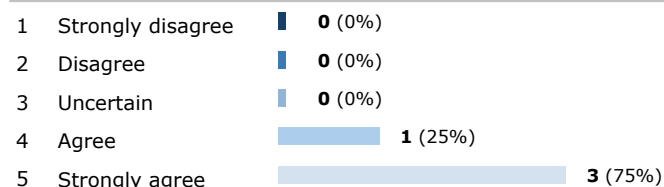
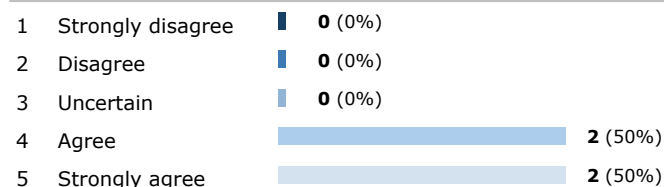
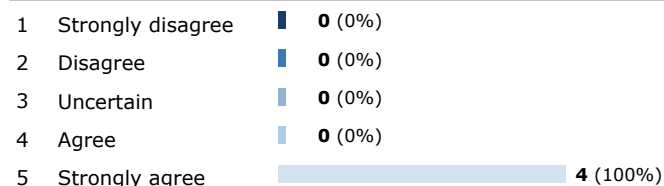
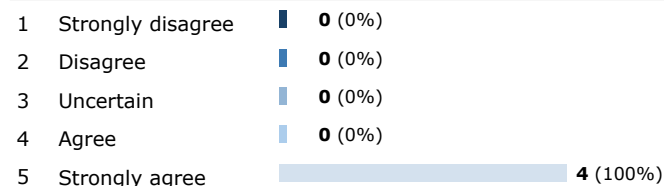
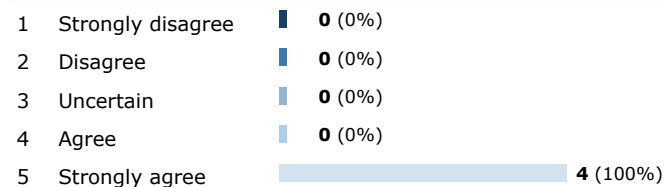
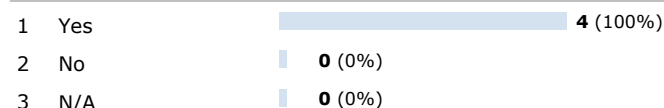
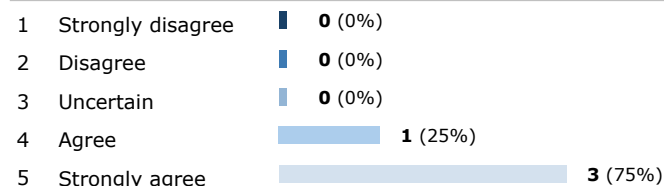
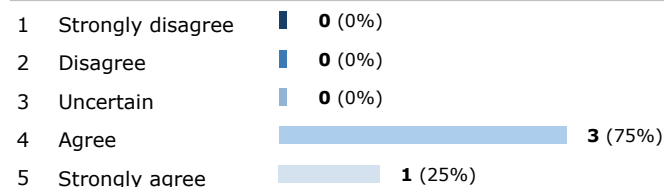
Responses: **4/6 - 66.67%**

Instructors: **Rebecca J. Stanton**

Number of Participants: **6**

Enrollment of All Students: **7**

## Graph Course Questions

**9 The instructor's teaching methods helped me achieve the course's learning goals. N=4**

Median **4.5** Interpolated Median **4.50** Mean **4.50** Std Dev **0.58**
**10 The instructor encouraged useful participation and collaboration with fellow students through discussion and other activities. N=4**

Median **5** Interpolated Median **4.83** Mean **4.75** Std Dev **0.50**
**11 I understood how the instructor graded my assignments. N=4**

Median **4.5** Interpolated Median **4.50** Mean **4.50** Std Dev **0.58**
**12 The instructor provided timely and useful feedback on my assignments. N=4**

Median **5** Interpolated Median **5.00** Mean **5.00** Std Dev **0.00**
**13 The instructor was available via email and/or office hours for one-on-one consultation. N=4**

Median **5** Interpolated Median **5.00** Mean **5.00** Std Dev **0.00**
**14 I would recommend this instructor for teaching another course in the future. N=4**

Median **5** Interpolated Median **5.00** Mean **5.00** Std Dev **0.00**
**15 I was satisfied with the overall quality of the course/instructor. N=4**

Median **1** Interpolated Median **1.00** Mean **1.00** Std Dev **0.00**
**16 My level of interest in the subject prior to this course was very high. N=4**

Median **5** Interpolated Median **4.83** Mean **4.75** Std Dev **0.50**
**17 My academic and/or professional background prepared me well for this course's requirements. N=4**

Median **4** Interpolated Median **4.17** Mean **4.25** Std Dev **0.50**

Title: **Session R**Dates: **07/27/2015 - 07/31/2015**Course: **RUSSS1202\_001\_2015\_2 / INTERMEDIATE RUSSIAN II**Responses: **4/6 - 66.67%**Instructors: **Rebecca J. Stanton**Enrollment of Registered Students:**6**Enrollment of All Students:**7**

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Comments Course Questions

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**Q1 What are the most important things you learned in this course?**

- I learned how to better manipulate verbs of motion, and I learned several new transition words/phrases that helped me to build and understand more complex sentences. The vocabulary in this course was also highly useful.

---

**Q2 Please comment on the strengths and weaknesses of the course. Include constructive suggestions for improvement.**

- This was a great course. But, I do think the textbook could use improvement. This semester I found myself very frequently referencing material outside of the textbook to complete my homework. This was at times very inefficient. I could've studied more effectively if the textbook presented the material in a more concise, accessible fashion. Specifically, having to look up every new verb conjugation in a dictionary is not particularly effective. If it's important enough to warrant repetition in the SAM, then it would seem important enough to put the conjugations in their respective textbook chapters. The same is also true of new vocabulary.

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**Q3 Please comment on the in-class speakers you found most and/or least informative. (If applicable.)**

- N/A

---

**Q4 Please comment on the strengths and weaknesses of the instructor. Include constructive suggestions for improvement.**

- Very engaging and accommodating to the strengths and weaknesses of different students
- Professor Stanton did a very good job with this course. She made a daunting amount of material manageable and interesting and brought a lot of insight both on grammar and Russian culture. Participation, although mandatory, was encouraged in a natural and conversational manner and I have come away from this course with an even greater interest in the Russian language. I would very much recommend Professor Stanton as a teacher.
- Excellent instructor.

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**Q5 Please comment on the strengths and weaknesses of the schedule, facilities and technologies in this course. Include constructive suggestions for improvement.**

- Air conditioning unit was broken for two weeks - too much money was paid to be sitting in a classroom in which it was difficult for all students to perform to their best ability. I felt badly for the professor that she had to teach in such conditions.

## **LITERATURE AND REVOLUTION**

### **Tradition, Innovation, and Politics In Twentieth-Century Russian Culture**

Spring 2014  
TR 1:10-2:25  
325 Milbank Hall  
Barnard GER: **LIT**

Prof. Rebecca Stanton  
226 Milbank Hall  
rstanton@barnard.edu  
Office hours: T 11am-12pm and by appt.

### **COURSE DESCRIPTION**

This course provides a “big picture” survey of Russian literature and culture from pre-Revolutionary Symbolism to the culture of high Stalinism and beyond. While it is primarily a literature course, and our chief focus will necessarily be the analysis of texts, we will consider our texts against the background of their cultural and political environment, complementing them with works from the visual and musical arts. Among the questions we shall ponder are the following: how did Russian writers respond to their changing political context in the 20<sup>th</sup> century? In what ways are the artistic traditions of the Russian 20<sup>th</sup> century continuous with those of the 19<sup>th</sup>, and in what ways do they break away from the legacy of the 19<sup>th</sup> century greats (Pushkin, Gogol, Tolstoy, Dostoevsky...)? What relationships obtained among folk culture, mass culture, and “high” culture in 20<sup>th</sup>-century Russia?

Please note:

(1) Some of the reading assignments will be quite long (i.e., over 100pp. per class session); please look ahead, and plan accordingly. To reward you for keeping up-to-date with the reading, your participation in classroom and online discussions has been weighted at 50% of your final grade.

(2) **This class is discussion-based.** Your opinions are not only welcome, but positively required!

The musical and visual components of the course will be played/shown in class. An archive of these materials will also be available via Courseworks.

### **REQUIREMENTS:**

Participation in classroom and online discussions	50%
Midterm	20%
Final	30%

### **ABOUT ONLINE DISCUSSIONS**

Over the course of the semester, you must contribute substantively to at least 20 of the online discussions at the class blog, posted on Courseworks. (This means you should plan on participating before every class, but you can skip up to 6 times without penalty.) Blog entries, containing background information about the readings and study questions to guide your reading, will be posted on Courseworks at least one day before each class; you contribute to the discussion by posting a comment on the latest blog entry. Your comments should average about 150-200 words (but write as much or as little as you need to make your point). Your comment might respond directly to the blog entry; or it could be a provocative question or questions, a response to a question or comment posted by another student, a defense or rebuttal of a position taken by another student (remember to be respectful in dissent), or an analysis of a particular passage or moment in the text that seems significant to you. Please read any comments that have been posted by your classmates before adding your own. **The deadline for commenting is NOON on the day of class.**

To receive full credit, your comment should be **thoughtful, specific, and explicitly linked to a particular passage or passages in the text(s)** being discussed; give page numbers where appropriate.

## BOOKS

The following books have been ordered into Book Culture (112<sup>th</sup> St. between Broadway and Amsterdam), and placed on reserve at Butler Library:

Andrei Bely, *Petersburg* (Indiana UP)  
 Isaac Babel, *Red Cavalry and Other Stories* (Penguin)  
 Yevgeny Zamyatin, *We* (Eos)  
 Mikhail Bulgakov, *The Master and Margarita* (Vintage)  
 Alexander Solzhenitsyn, *One Day in the Life of Ivan Denisovich* (Farrar, Straus & Giroux)  
 Venedikt Erofeev, *Moscow to the End of the Line* (Northwestern UP)

The following book is out of print, but used copies are available on amazon.com and elsewhere; the Barnard Slavic Department also owns 20 copies, which you may borrow for the semester on a first-come-first-served basis. We ask you to return these copies at the final exam:

Boris Pasternak, *Doctor Zhivago*, trans. Max Hayward & Manya Harari (Pantheon)

**Please DO NOT purchase** the new *Zhivago* translation by Pevear and Volokhonsky.

You are welcome to shop around for cheaper used (or free—from the library) books, but please use the above editions whenever possible. This is particularly important in the case of the works by Bely, Bulgakov, and Solzhenitsyn, which exist in multiple translations, some of which were done from heavily expurgated Soviet editions.

## OTHER READINGS

All other readings will be made available as e-reserves on Courseworks. Those marked with a single asterisk are collected in a **course reader**, which you may download in its entirety and – depending on your preference – either order a bound copy from a local copy shop (e.g. The Village Copier on Broadway at 112<sup>th</sup> St), or print out the pages you need as you need them. Readings marked with a double asterisk (\*\*) are not in the reader, but will be available separately on Courseworks.

## CLASS SCHEDULE

<u>Date</u>	<u>Topics and Readings</u>
<u>January</u>	
Tu 21	<b>Introduction</b> The broad trajectory of Russian literature and culture in the 20 <sup>th</sup> century; introduction to the course and its aims.  <b>Revolutionary Modernism, I: Symbolism</b>
Th 23	Andrei Bely, <i>Petersburg</i> , pp. 1-96
Tu 28	<i>Petersburg</i> , pp. 97-216 ( <b>big assignment; plan ahead!</b> ) <u>Music:</u> Tchaikovsky, <i>The Queen of Spades</i> (Act II, Scene 3) <u>Visual Arts:</u> early Malevich, Rozanova (Cubist cityscapes)
Th 30	<i>Petersburg</i> , pp. 217-293.
<u>February</u>	
Tu 4	**Aleksandr Blok, <i>The Twelve</i> . <u>Music:</u> Stravinsky, <i>Petrouchka</i> (Parts 1-2) <u>Visual Arts:</u> Mikhail Larionov, Natalia Goncharova

**Revolutionary Modernism, II: Futurism**

- Th 6 \*Short poems and manifesti by Mayakovsky, Kruchenykh, Khlebnikov.  
 \*Background reading: Filippo Tommaso Marinetti, Italian Futurist writings (excerpts)  
Music: Stravinsky, *The Rite of Spring* [excerpts]  
Visual Arts: Malevich (suprematist paintings), Cubo-Futurist collaborations

**The Soviet Modern: from Revolution to Stalinism (1917-1928)*****Civil War***

- Tu 11 Isaac Babel, *Red Cavalry* (assignment TBA)  
Visual Arts: Mark Chagall

- Th 13 *Red Cavalry*, cont.

***Dystopia***

- Tu 18 Evgeny Zamiatin, *We*, Ch. 1-23  
 Th 20 *We*, cont. (Ch. 24-end).  
Visual Arts: Malevich, late works; Constructivism  
Film clip: *Aelita*, *Queen of Mars*

***The New Economic Policy (NEP)***

- Tu 25 \*Yury Olesha, *Envy*, Part One  
Visual Arts: Kandinsky, theories of color; objective Cubism (Malevich, *Knife Grinder*; Filonov, *Victory over Eternity*).  
 Th 27 \**Envy*, Part Two

**High Stalinism (1928-40)**March***Satire and the Absurd***

- Tu 4 Mikhail Bulgakov, *The Master and Margarita*, pp. 3-125 (BIG ASSIGNMENT; PLAN AHEAD!)  
 Th 6 *The Master and Margarita*, pp. 126-254 (BIG ASSIGNMENT; PLAN AHEAD!)  
 Tu 11 *The Master and Margarita*, pp. 255-335.  
 Th 13 **Midterm exam. Please note this date and plan your spring break travel accordingly.**

**15-23 SPRING BREAK**

- Tu 25 \*Daniil Kharms, selections from *Incidences*.  
 \*Mikhail Zoshchenko, short stories: "Nervous People," "The Lady Aristocrat," "The Bathhouse," "The Galosh," "The Pushkin Centennial."

***Exile (external and internal)***

- Th 27 \*\*Vladimir Nabokov, short stories and poetry TBA (1926-1939)

April

- Tu 1 \*\*Anna Akhmatova, *Requiem* (1935-40)

**After Stalin: Thaw, Freeze, Stagnation*****A Suppressed Classic: Doctor Zhivago***

- Th 3 Boris Pasternak, *Doctor Zhivago*, Ch. 1-4 (pp. 3-128) = 126 pages  
Music: Medtner, Violin Sonata No. 1; Tchaikovsky, Piano Trio; Scriabin, *Prometheus*  
 Tu 8 *Doctor Zhivago*, Ch. 5-7 (pp. 131-253) = 122 pages

Th 10 *Doctor Zhivago*, Ch. 8-13 (pp. 254-418) = **164 pages** (PLAN AHEAD!)  
Music: Shostakovich, Piano Trio (3<sup>rd</sup> mvt.)

Tu 15 *Doctor Zhivago*, Ch. 14-17 (pp. 419-559) = **140 pages**.

***The GULag***

Th 17 Alexander Solzhenitsyn:  
\**The GULag Archipelago* (excerpt);  
*One Day in the Life of Ivan Denisovich*, pp. 3-93 (to the words, "...Don't wait for the whistle").

Tu 22 *One Day in the Life of Ivan Denisovich*, p. 93-end.

***The Bureaucracy***

Th 24 \*\*Vladimir Voinovich, *The Ivankiad*

***Post-Utopian Irony***

Tu 29 Venedikt Erofeev, *Moscow to the End of the Line*, pp. 11-91.  
Visual Arts: Collaborative paintings by Komar and Melamid

May

Th 1 *Moscow to the End of the Line*, p. 91-end.

**Tues 13 FINAL EXAM, 1-4PM.**



Title: **Barnard - Lecture/Seminar**

Dates: **04/28/2014 - 05/08/2014**

Course: **RUSV3221\_001\_2014\_1/LIT & REVOLUTION (20TH C LIT**

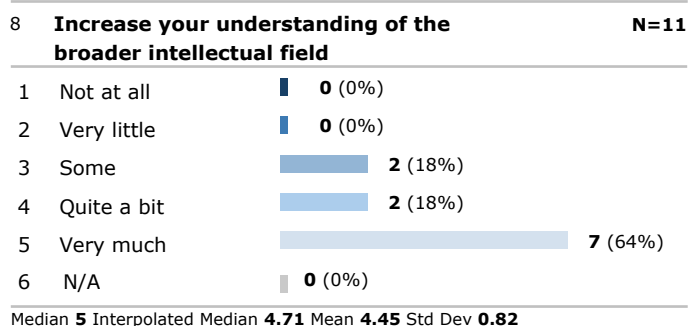
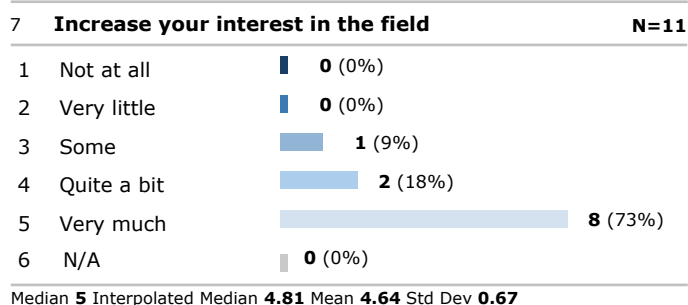
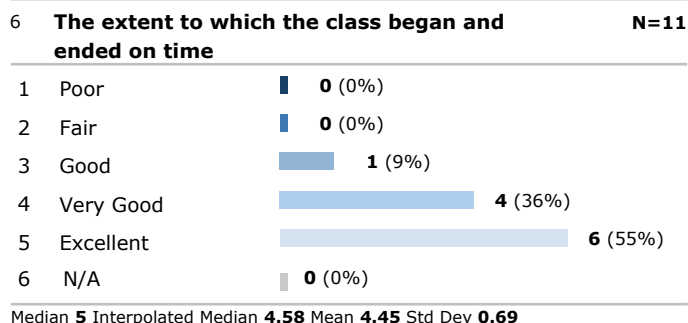
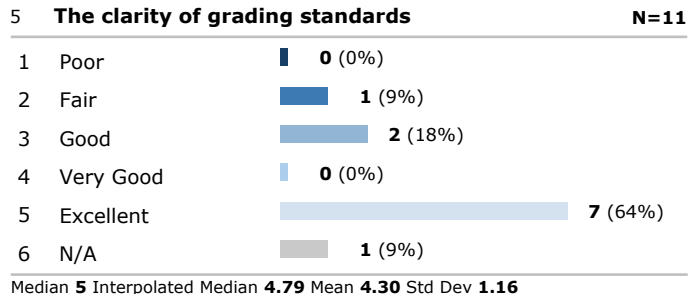
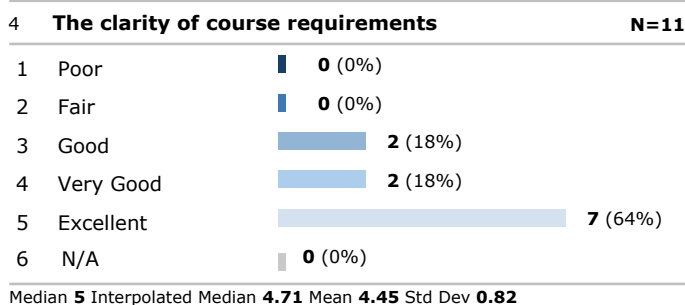
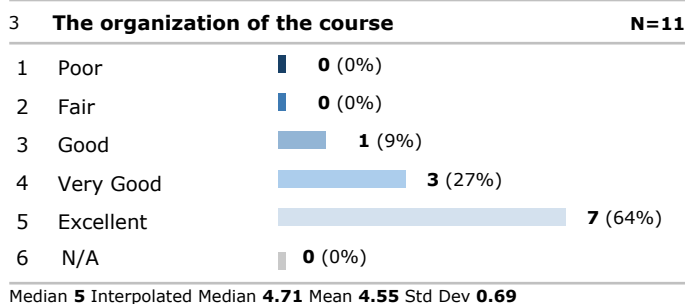
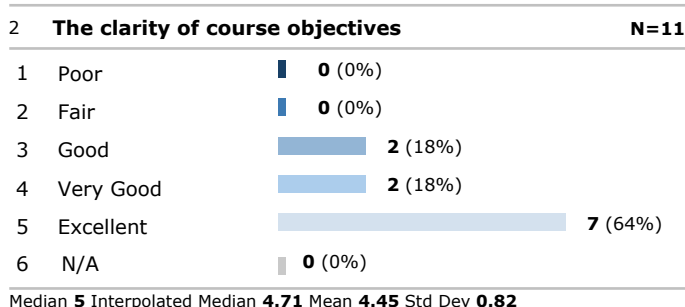
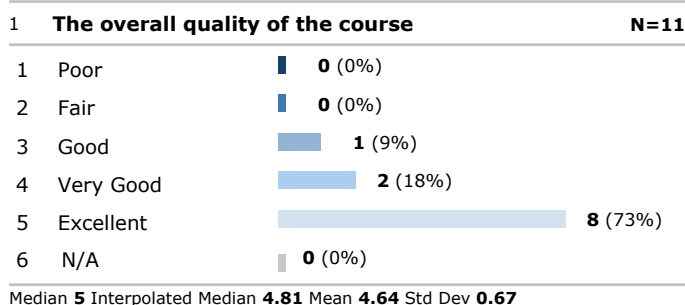
Responses: **11/14 - 78.57%**

Instructors: **Rebecca Stanton**

Number of Participants: **14**

Enrollment of All Students: **14**

## Graph Course Questions



Title: **Barnard - Lecture/Seminar**

Dates: **04/28/2014 - 05/08/2014**

Course: **RUSSV3221\_001\_2014\_1/LIT & REVOLUTION (20TH C LIT**

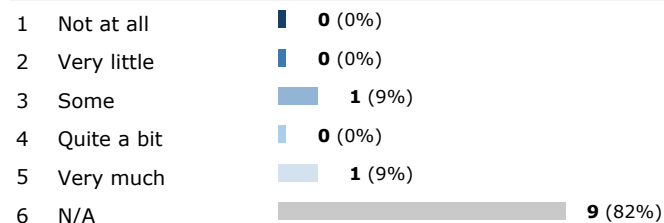
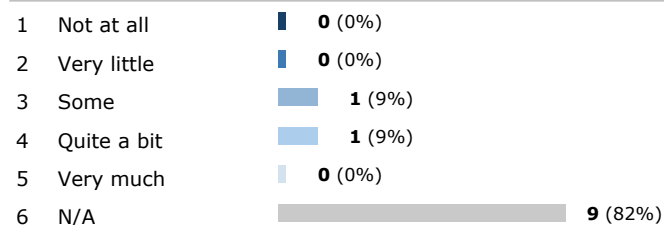
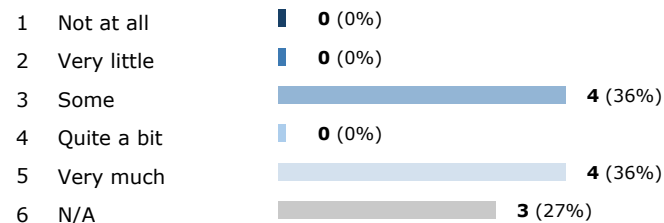
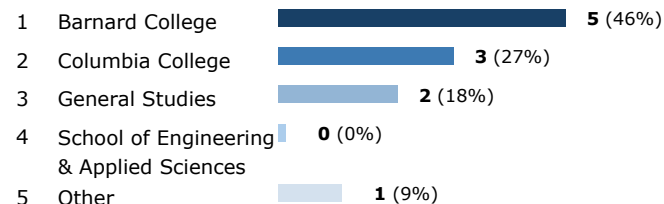
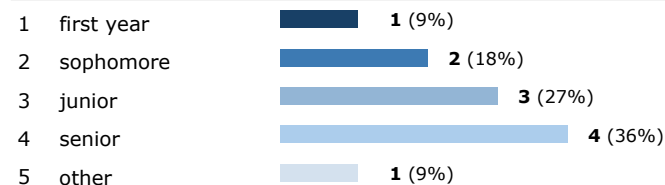
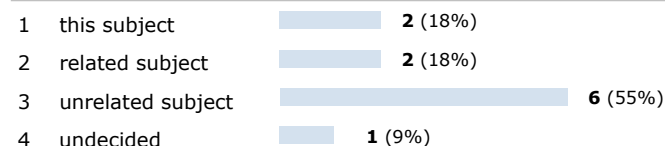
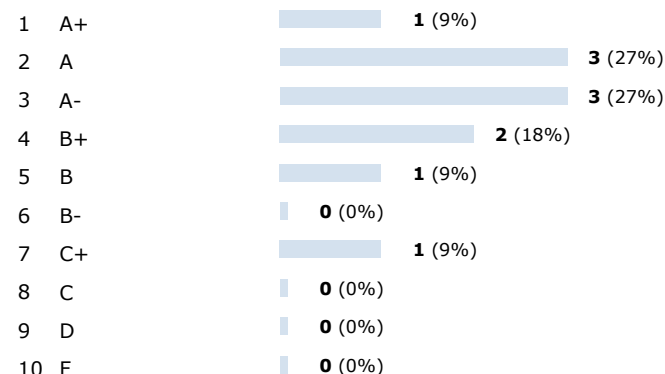
Responses: **11/14 - 78.57%**

Instructors: **Rebecca Stanton**

Number of Participants: **14**

Enrollment of All Students: **14**

## Graph Course Questions

**9 Improve your quantitative skills N=11**

Median **4** Interpolated Median **4.00** Mean **4.00** Std Dev **1.41**
**10 Improve your presentation skills N=11**

Median **3.5** Interpolated Median **3.50** Mean **3.50** Std Dev **0.71**
**11 Improve your writing skills N=11**

Median **4** Interpolated Median **4.00** Mean **4.00** Std Dev **1.07**
**12 Institutional identification: N=11**

Median **2** Interpolated Median **1.67** Mean **2.00** Std Dev **1.26**
**13 My class year is: N=11**

Median **3** Interpolated Median **3.33** Mean **3.18** Std Dev **1.17**
**14 My major is: N=11**

Median **3** Interpolated Median **2.75** Mean **2.55** Std Dev **0.93**
**15 I expect to earn a grade of: N=11**

Median **3** Interpolated Median **3.00** Mean **3.27** Std Dev **1.68**

Title: **Barnard - Lecture/Seminar**Dates: **04/28/2014 - 05/08/2014**Course: **RUSSV3221\_001\_2014\_1 / LIT & REVOLUTION (20TH C LIT)**Responses: **11/13 - 84.62%**Instructors: **Rebecca Stanton**Enrollment of Registered Students:**13**Enrollment of All Students:**13**

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Comments Course Questions

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**Q1 Why did you take this course?**

- 2 - Because I needed to fulfil my lit requirement but also because I liked Russian literature
- 3 - Fulfill the Barnard LIT requirement.
- 4 - Interest in gaining further incite to 20th C. history of Russia. The the reading list. The reputation of the instructor.
- 5 - I am a Russian literature concentration
- 7 - Interest in Russian culture
- 8 - Lit Hum requirement, interest in Russian literature and culture
- 9 - I was required to for my major.

---

**Q2 What did you value most about this course? In what ways did the course meet your expectations? Explain why you would or would not recommend this course**

- 1 - The syllabus is amazing, and Professor Stanton did a great job of balancing lecture and discussion. She also provided a wonderful amount of historical background that complemented and clarified the readings.
- 2 - That it taught me how to read literature. And that it's totally doable for someone like me who believes themselves not to be good at literary analysis.
- 3 - The posts on courseworks were always interesting to read. Met my expectations, would recommend.
- 4 - I would recommend the course for those whose interests correspond with those mentioned in Q12.
- 5 - Rebecca Stanton was a really engaging teacher, and I thought the reading selections were very good. I would definitely recommend both this course and this teacher.

Title: **Barnard - Lecture/Seminar**

Dates: **04/28/2014 - 05/08/2014**

Course: **RUSSV3221\_001\_2014\_1 / LIT & REVOLUTION (20TH C LIT)**

Responses: **11/13 - 84.62%**

Instructors: **Rebecca Stanton**

Enrollment of Registered Students:**13**

Enrollment of All Students:**13**

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Comments Course Questions

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- 7 - I valued how much we learned in terms of how literature represents Russian culture....i dont think theres any other country in the world that has as much pride in its literary accomplishments as Russia does. The books we read were amazing and confusing and astonishing. I would recommend this course to everyone, regardless of their major or interest in Russia. This was just a great class

OH ALSO! The course blog is such an amazing idea. Writing papers takes all the enthusiasm and fun out of analyzing literature for undergraduates (excluding those who are writing theses or something). The course blog gave students a way to write about their perspectives on the literature, without turning it into an arduous unpleasant exercise in filling pages with passionless commentary. Also it lets students see what other students are saying, which I thought was amazing! I learned so much from reading James's blog posts, and its so great the blog was there because he wasnt so talkative in class, so if there wasnt a blog, i never would have seen what amazing things he had to say.

- 8 - I grasped a better understanding of politics, society, and religion in Russia through the readings and backstories of the authors, which was interesting.

- 9 - It gave me the impetus to get into 20th century Russian lit.

---

**Q3 What improvements would you like to see in the organization and content of this course?**

- 1 - I wish we could've explored other media a little bit more, but there just aren't enough hours in the semester.

- 2 - Nothing

- 3 - Nothing

- 4 - I have none

- 5 - There were a couple things we meant to look at or listen to (works of art, music) that we sometimes didn't have time to get to.

- 6 - While I really enjoyed the course, I think that it should have been made clearer that a good understanding of Russian history and the Russian literary canon are somewhat necessary to do well in the class. In addition, while I enjoyed all of the books we read, I felt that there was simply too much reading. if one of the longer books was taken off of the syllabus, it would be much easier to think about the other books in-depth and get a lot more out of the course as a whole.

- 7 - The class was organized perfectly. Everything we needed to know was on courseworks for us to see. The Course blog was the best thing ever. I wish all classes had such good organization as this one.

Title: **Barnard - Lecture/Seminar**Dates: **04/28/2014 - 05/08/2014**Course: **RUSSV3221\_001\_2014\_1 / LIT & REVOLUTION (20TH C LIT)**Responses: **11/13 - 84.62%**Instructors: **Rebecca Stanton**Enrollment of Registered Students:**13**Enrollment of All Students:**13**

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Comments Course Questions

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9 - Nothing.

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**Q4 Did the course inspire you to put in extra time and effort, over and beyond what was required? Can you explain why or why not?**

2 - Yes and mostly because the works were interesting and the professor was amazing.

3 - Not really but it was a nice class.

4 - Yes. Readings are quite complex and require extra effort to achieve understanding of the nuances of Russian authors.

5 - It did. We're only required to do 20 blogs, but I've done 24 so far, and I plan on doing the full 26. I get a lot out of those assignments, and I appreciate the more free structure. They were open-ended enough that I always had something to say, and never felt stuck. The readings were a manageable length (and if they were difficult, it was noted on the syllabus) so I was almost always on top of them.

7 - Yes, to my surprise it did. In my past courses which were heavy on the reading of books, i trudged through the readings, or couldnt even muster up the motivation to do some of the readings at all. In this class that was somehow never a problem. I was always keeping up with the class content because I was actually interested in the material. The Professor picked a lot of really great books, which even for someone like myself who knows nothing about literature, were still interesting, even if they were difficult to read. I also liked that the Professor was really helpful and so nice, she made students feel like they were really part of the class, not just seat fillers. I really appreciated the one on one help she gave during office hours. Overall the Professor just motivated me to want to actually understand this material.

8 - I would always try reading the poetry in Russian first. Made my day when I got it!

9 - Yes. I would spend extra time reading the text. That's where I got most out of it.

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Title: **Barnard - Lecture/Seminar**

Dates: **04/28/2014 - 05/08/2014**

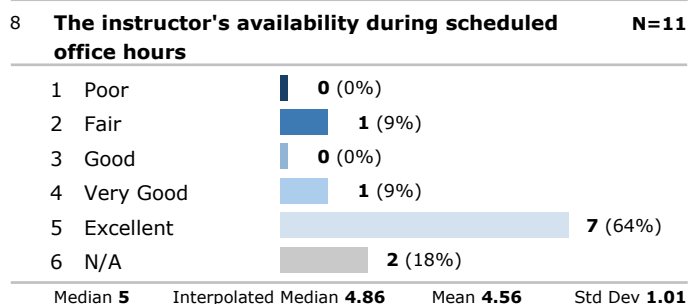
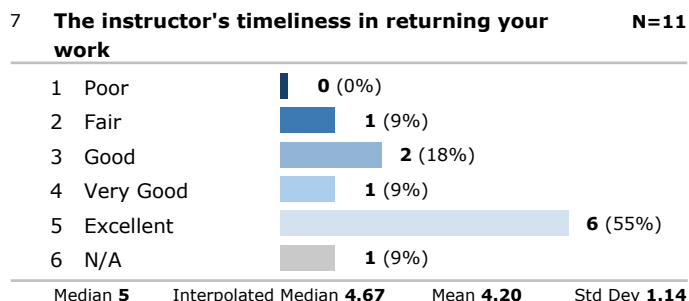
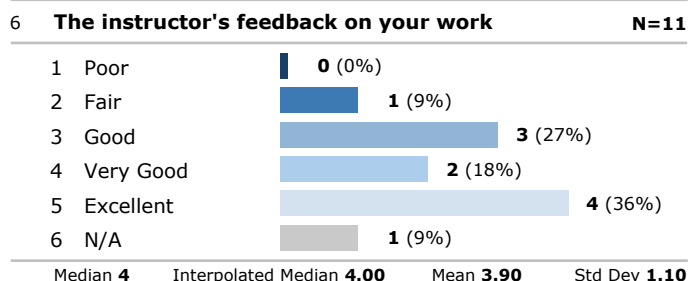
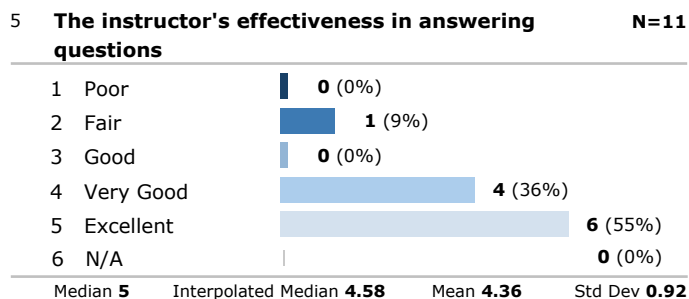
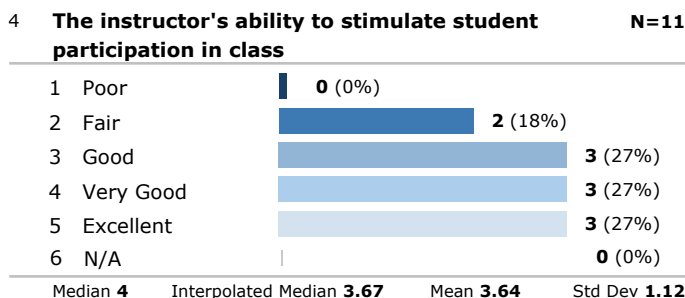
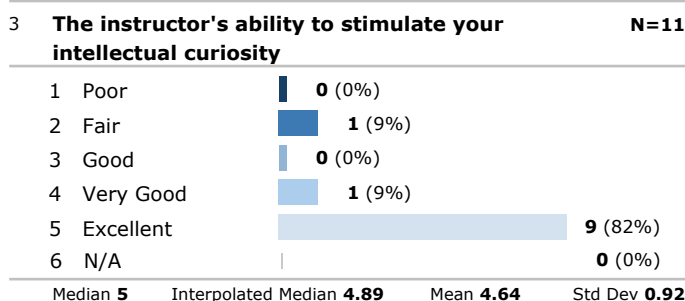
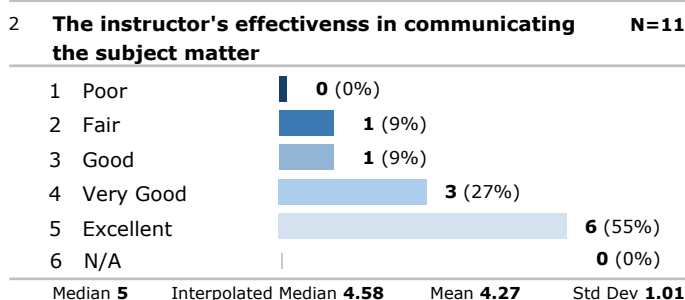
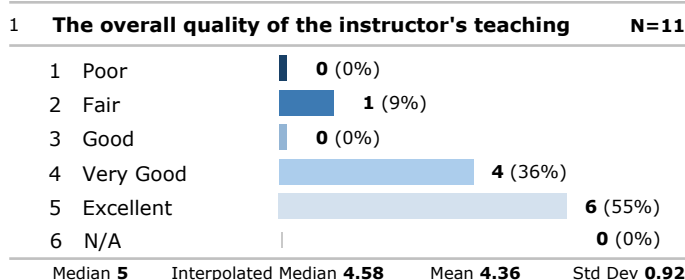
Course: **RUSSV3221\_001\_2014\_1 / LIT & REVOLUTION (20TH C LIT)**

Responses: **11/14 - 78.57%**

Instructors: **Rebecca Stanton**

Number of Participants: **14**

Enrollment of All Students: **14**

Instructor Graph Report for: **Rebecca Stanton**


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Course: **RUSSV3221\_001\_2014\_1 / LIT & REVOLUTION (20TH C LIT)**

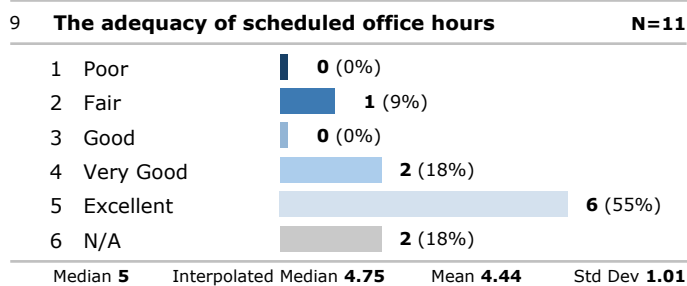
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## CPLS W4080x Magic and Modernity

Fall 2013  
TR 10:10-11:25  
328 Milbank Hall  
Barnard GERS: LIT, CUL

Prof. Rebecca Stanton  
226 Milbank, office A  
rstanton@barnard.edu  
Office hours: T 12:30-2:30 and by appt.

### Course Description

This course will examine literary treatments of magic, centering on certain key moments in European intellectual history: ancient Rome, medieval Europe, Renaissance England, the Enlightenment, and revolutionary Russia. As you can tell from this description, the “Modernity” of the course title refers not to a specific period in history but to an idea of “modernity” – characterized by a shift in the prevailing modes of scientific, political, and/or epistemological thought – that may take a variety of forms depending on the historical and cultural status quo that it challenges. One of the central questions the course will investigate concerns the relationship between the character and depiction of magic in texts of a given period and the nature of “modernity” and its attendant anxieties for writers of that period. We will also look at how texts produce and contain magical effects, and how magic functions as a way of understanding the world.

### Student Learning Outcomes

Students who successfully complete this course will be able to:

- Discuss, with appropriate attention to historical and cultural context, the significance of “magic” as a category for understanding the world.
- Compare and contrast literary models of magic produced in different eras and cultures.
- Perform a close reading of a literary text, identifying the significant poetic or rhetorical strategies it employs.
- Employ theory judiciously as a tool for the interpretation of texts.
- Synthesize ideas presented in disparate texts in the context of a thematic essay.

### Assignments

Paper(s)*.....	40%
Final Exam .....	30%
Participation (online and in-class)†...	30%

\*One 10-page paper, due on Dec. 2; or two 5-page papers, the first due on Oct. 21, the second on Dec. 2. Topics should be agreed with me in advance. Graduate students should plan to write the longer final paper; undergraduates may choose to write one longer paper or two shorter ones. Papers may offer a close reading of a single text, a comparative analysis of two or more texts, or a theoretical approach to one or more texts. Graduate students are expected to consult appropriate secondary sources. I will distribute suggested topics, but you are encouraged to develop your own in consultation with me.

† Both online participation (on Courseworks) and in-class participation will count toward fulfilling this requirement. Over the course of the semester, you will be expected to comment on the course blog (where I will post background information and study questions) before each class, or a minimum of once a week. To receive full credit, your comment should be thoughtful, specific, and explicitly linked to a particular passage or passages in the text(s) being discussed; give page or line numbers where appropriate. Please read any comments that have been posted by your classmates before adding your own.

You should also plan to participate in class discussions. If you are uncomfortable speaking in class, you may compensate by commenting more often on the blog.



## Textbooks and Readings

The following required books have been ordered into Book Culture (112<sup>th</sup> St. between Broadway and Amsterdam Ave.), and will be on reserve at the Barnard Library. You are welcome to search online for cheaper used copies, or to borrow the books from the library, but please make every effort to obtain the assigned editions, as they have been chosen with care.

- Maria Tatar (ed.), *The Classic Fairy Tales: Texts, Criticism* (Norton; ISBN 9780393972771)
- Apuleius, *The Golden Ass*, trans. P. G. Walsh (Oxford University Press; ISBN 9780199540556)
- Shakespeare, *A Midsummer Night's Dream* (Pelican; ISBN 9780140714555)
- Marlowe, *Doctor Faustus*, ed. Christopher Wootton (Hackett; ISBN 9780872207295)
- Spenser, *The Faerie Queene: Book One*, ed. Carol V. Kaske (Hackett; ISBN 0872208079)
- Goethe, *Faust: The First Part of the Tragedy, with unpublished scenarios and the Urfaust*, trans. and ed. John R. Williams (Wordsworth Classics; ISBN 9781840221152)
- Mikhail Bulgakov, *The Master and Margarita*, trans. Burgin & O'Connor (Vintage; ISBN 9780679760801)
- Lev Grossman, *The Magicians* (Plume; ISBN 9780452296299)

Recommended but not required:

- Marina Balina et al. (eds.), *Politicizing Magic: An Anthology of Russian and Soviet Fairy Tales* (Northwestern University Press; ISBN 9780810120327)

Shorter and out-of-print readings (marked with an asterisk in the schedule) will be supplied via e-reserves on Courseworks.

## Field Trip

CU ArtsLink has arranged discounted tickets for us to see the Metropolitan Opera production of Benjamin Britten's *A Midsummer Night's Dream*, based on Shakespeare's play, on the evening of **Wednesday, October 23**. This is not required (won't be on the exam), but I strongly encourage you to come! One ticket (at \$15) is reserved for each student in the course, and may be purchased at the Ticket and Information Center (TIC) in Lerner Hall. The TIC is open Tuesday through Saturday from 1 pm to 8 pm. **The deadline to buy your ticket is Thursday, September 19 at 8PM** (after that, any left-over tickets will be returned to the Met).

## Schedule of Topics and Readings

### September

Tu 3 Introduction.

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#### **I. Ancient Magic: metamorphoses, sex, and power**

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Th 5 \*Ovid, *Metamorphoses*: I.1-261; VII.1-454; XIII.895-XIV.445; brief excerpts from *Ars Amatoria* and *Remedia Amoris*

Tu 10 Apuleius, *The Golden Ass*, books 1-7 (pp. 1-137)

Th 12 Apuleius, *The Golden Ass*, books 8-11 (pp. 138-240)

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#### **II. Medieval Magic: Merlin, alchemy, and romance**

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Tu 17 Magic in Arthurian Britain:

\*Geoffrey of Monmouth, *History of the Kings of Britain* (excerpt, ~ 30pp.)

\*Chretien de Troyes, "Yvain"

Th 19 Love, fidelity, and fairies:

\*Chaucer, *Canterbury Tales*: "The Wife of Bath's Tale"

\*Marie de France, *Lais*: "Prologue," "Guigemar"

\**Sir Orfeo* (Anon., trans. M. Osborn)

- Tu 24 Alchemy and the arcane sciences:  
 \*Chaucer, *Canterbury Tales*: “The Canon’s Yeoman’s Tale” and “The Franklin’s Tale”

### III. Renaissance Magic: fairies and other enchanters

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- Th 26 Spenser, *The Faerie Queene*, Book I, Cantos i-vii

#### October

- Tu 1 Spenser, *The Faerie Queene*, Book I, Cantos viii-xii; \*Book III, Cantos ii, xi-xii  
 Th 3 Shakespeare, *A Midsummer Night's Dream*, I.i through II.i  
 Tu 8 Shakespeare, *A Midsummer Night's Dream*, II.ii to the end

### IV. The Faust Legend

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- Th 10 *The History of the Damnable Life and Deserved Death of Doctor John Faustus* (in our edition of Marlowe’s *Doctor Faustus*, pp. 67-151).  
 Tu 15 Marlowe, *Doctor Faustus*  
 Th 17 Goethe, the complete *Urfaust* (pp. 383-443 in the edition listed above), and the following excerpts from *Faust, The First Part of the Tragedy*: lines 1-807 (pp. 3-26), lines 1178-1867 (pp. 38-57).  
**Mon 21 Essay No. 1 due (for students selecting two-paper option)**  
 Tu 22 \*Gounod, *Faust* (sound files and PDF of libretto available on Courseworks)  
**Wed 23 7:30pm: Benjamin Britten's *A Midsummer Night's Dream* at the Metropolitan Opera**  
 Th 24 Bulgakov, *The Master and Margarita*, Ch. 1-12  
 Tu 29 Bulgakov, *The Master and Margarita*, Ch. 13-23  
 Th 31 Bulgakov, *The Master and Margarita*, Ch. 24-end.

#### November

- Tu 5 *no class (Election Day)*

### V. Utilitarian Magic: narrative traditions, theory, and politics

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- Th 7 *The Classic Fairy Tales*: “Beauty and the Beast” (pp. 25-73), “Snow White” (pp. 74-100), “Hansel and Gretel” (pp. 179-211); relevant criticism (pp. 269-296, 373-388).  
 Tu 12 \*Classic Russian fairy tales, and their Revolutionary counterparts, in *Politicizing Magic*: Foreword (pp. ix-xiv), pp. 32-41, 62-78, 85-95, 165-196, 222-229.  
 Th 14 \*The Strugatsky Brothers, *Monday Begins on Saturday*, Story No. 1  
 Tu 19 \**Monday Begins on Saturday*, Story No. 3 and Postscript  
 Th 21 *no class*  
 Tu 26 Grossman, *The Magicians*, pp. 1-165  
 Th 28 *no class (Thanksgiving)*

#### December

- Mon 2 Essay No. 2 due**  
 Tu 3 Grossman, *The Magicians*, pp. 166-277  
 Th 5 Grossman, *The Magicians*, pp. 281-402.  
**Fri 13 Final exam opens on Courseworks at 12:01am.**  
**Tu 17 Final exam closes on Courseworks at 11:59pm.**

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Course: **CPLSW4080\_001\_2013\_3/MAGIC AND MODERNITY**

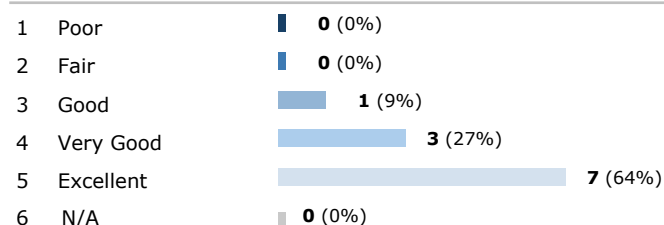
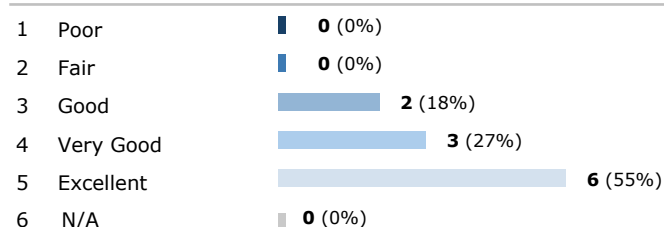
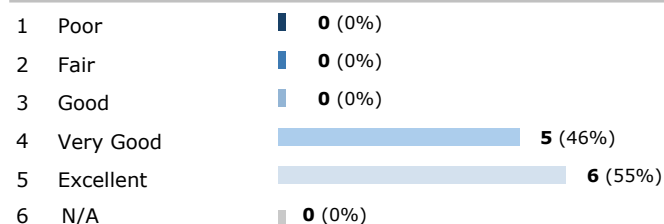
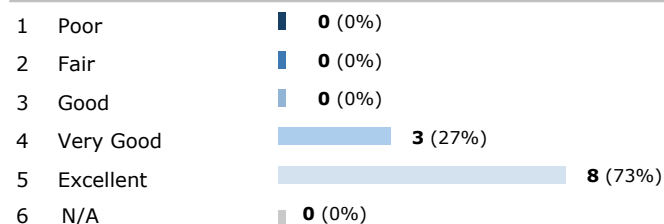
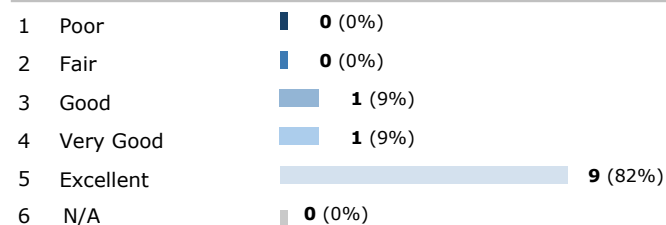
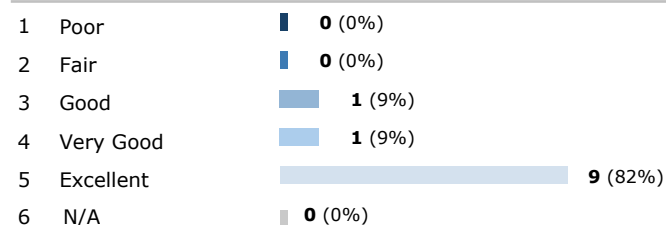
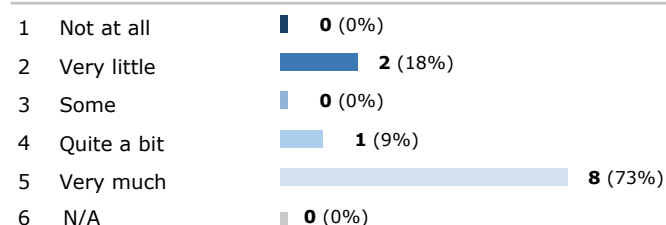
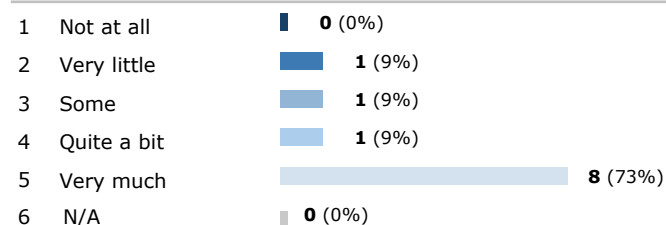
Responses: **11/16 - 68.75%**

Instructors: **Rebecca Stanton**

Number of Participants: **16**

Enrollment of All Students: **17**

## Graph Course Questions

**1 The overall quality of the course N=11**

Median **5** Interpolated Median **4.71** Mean **4.55** Std Dev **0.69**
**2 The clarity of course objectives N=11**

Median **5** Interpolated Median **4.58** Mean **4.36** Std Dev **0.81**
**3 The organization of the course N=11**

Median **5** Interpolated Median **4.58** Mean **4.55** Std Dev **0.52**
**4 The clarity of course requirements N=11**

Median **5** Interpolated Median **4.81** Mean **4.73** Std Dev **0.47**
**5 The clarity of grading standards N=11**

Median **5** Interpolated Median **4.89** Mean **4.73** Std Dev **0.65**
**6 The extent to which the class began and ended on time N=11**

Median **5** Interpolated Median **4.89** Mean **4.73** Std Dev **0.65**
**7 Increase your interest in the field N=11**

Median **5** Interpolated Median **4.81** Mean **4.36** Std Dev **1.21**
**8 Increase your understanding of the broader intellectual field N=11**

Median **5** Interpolated Median **4.81** Mean **4.45** Std Dev **1.04**

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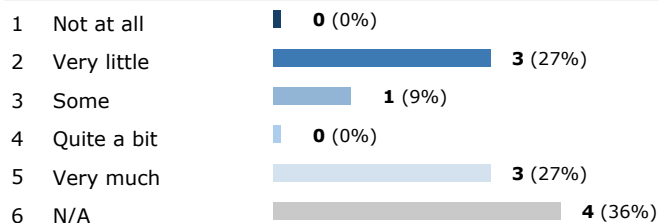
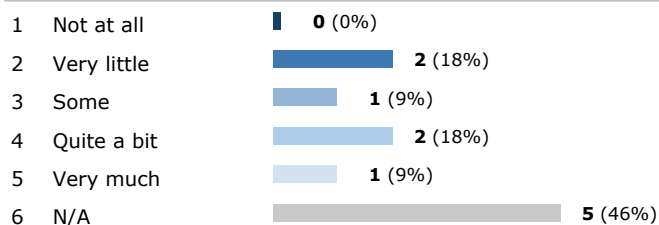
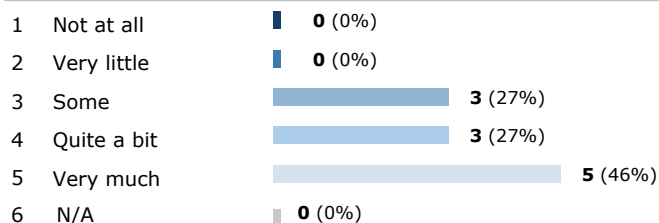
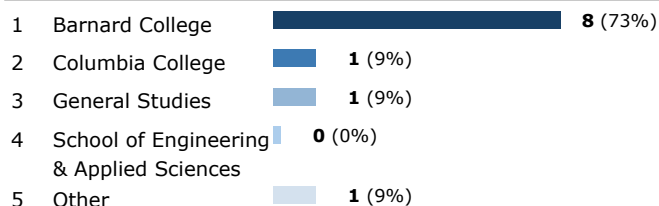
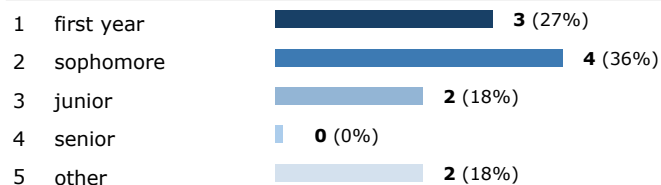
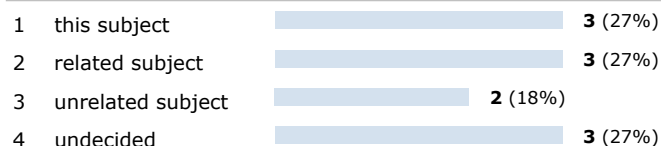
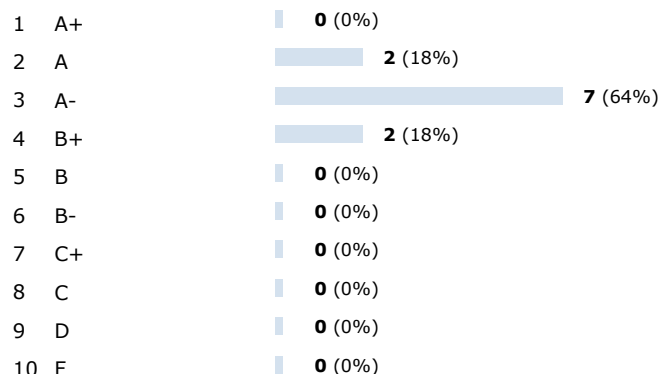
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Instructors: **Rebecca Stanton**

Number of Participants: **16**

Enrollment of All Students: **17**

## Graph Course Questions

**9 Improve your quantitative skills N=11**

Median **3** Interpolated Median **3.00** Mean **3.43** Std Dev **1.51**
**10 Improve your presentation skills N=11**

Median **3.5** Interpolated Median **3.50** Mean **3.33** Std Dev **1.21**
**11 Improve your writing skills N=11**

Median **4** Interpolated Median **4.33** Mean **4.18** Std Dev **0.87**
**12 Institutional identification: N=11**

Median **1** Interpolated Median **1.19** Mean **1.64** Std Dev **1.29**
**13 My class year is: N=11**

Median **2** Interpolated Median **2.13** Mean **2.45** Std Dev **1.44**
**14 My major is: N=11**

Median **2** Interpolated Median **2.33** Mean **2.45** Std Dev **1.21**
**15 I expect to earn a grade of: N=11**

Median **3** Interpolated Median **3.00** Mean **3.00** Std Dev **0.63**

Title: **Barnard - Lecture/Seminar Fall 2013**Dates: **12/02/2013 - 12/12/2013**Course: **CPLSW4080\_001\_2013\_3 / MAGIC AND MODERNITY**Responses: **11/16 - 68.75%**Instructors: **Rebecca Stanton**Enrollment of Registered Students:**16**Enrollment of All Students:**17**

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Comments Course Questions

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**Q1 Did the course inspire you to put in extra time and effort, over and beyond what was required? Can you explain why or why not?**

- Yes it did. Because the readings/topics were so enthralling, I often choose words over sleep.
- No, because I knew that we would be leaving each subject so quickly that I didn't feel inspired to fully engage with each separate assignment.
- I put in my usual effort
- Yes. My interest in the subject matter inspired me to go above and beyond and to put forth my very best effort into my work. Also, the blog posts were a very good way of organizing my thoughts on a piece prior to lecture so I tried to use that as much as possible (instead of just adhering to the requirements).
- Yes. The readings were very interesting and I was interested in the subject matter.
- It actually did. She was a rigorous grader so it made me want to prove myself.
- Inspired me to read everything slowly so I could understand it
- I don't really know what would be qualified as extra time. But I was always willing to spend as much time as necessary to complete the readings, especially the ones later in the semester (Faust and on), as I found them really enjoyable.

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**Q2 What did you value most about this course? In what ways did the course meet your expectations? Explain why you would or would not recommend this course**

- The reading list was phenomenal, although sometime too much. I would recommend.
- The general idea of the course was awesome and I liked engaging with familiar and unfamiliar texts under this rubric. I would recommend it because I think it's a really interesting way to think about literature and how writers engage with their socio-political situation.
- I liked that the professor spent a lot of extra time trying to improve our writing. I liked that she wrote really in-depth comments on the papers.
- I really enjoyed the classroom environment and discussions as well as many of the readings.
- I loved contextualizing the works I've read, but never studied (The Master and Margarita, The Chronicles of Narnia in relation to The Magicians). Also, I've never really been able to freely make references to Harry Potter in an academic setting.

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Comments Course Questions

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- The course fully met my expectations and I would recommend it to anyone as I think it would be interesting both to those who are looking to explore literature but are not sure of their interest in it and to those who want to go above and beyond and learn as much about the subject matter as possible. I feel like I have an increased knowledge of the "European canon" because of this class and I definitely value being able to bring this approach of art as magic to other texts that I read.
- I loved this course! But the reading, although incredible, was often very ambitious. I would not recommend this course in combination with another English/CompLit course that requires heavy reading and writing. There are simply not enough hours in the day. Beyond that, I would recommend this course to anyone and everyone - no matter the major. The topic is versatile and salient.
- Writing weekly on the blog got me thinking more about each thing we read

---

**Q3 What improvements would you like to see in the organization and content of this course?**

- Better ideas of what each lecture is going to cover
- It would have been interesting to read some 18th/19th century texts on magic just to get a feel for continuity between the Renaissance period and the 20th century magic.
- I really do wish we had spent more time talking about Frankenstein and Mathilda rather than the Recess. I wish the books were spread out more evenly throughout the semester rather than having to cram several books in within the last few weeks of class.
- Maybe avoid having heavy reading sections and essays due at similar times.
- I would try to cut a few reading assignments so that we had more time to discuss each text
- Perhaps shorten the scope of it a bit - it felt rushed and stretched and we didn't get to spend enough time on anything.
- I know this would be hard, considering the timeline, but I'd appreciate assistance with reading/understanding some of the earlier texts (the English in \*The Fairie Queene\*, for example, was really hard).
- I would like to see some more clarity in how the grading process works. It seemed clear at first, but as the weeks went on, they became less so. Particularly in the blog posts. It was hard to measure whether or not I was posting frequently enough.

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**Q4 Why did you take this course?**

- I was interested in the subject matter and in exploring Comp Lit as a major.

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Comments Course Questions

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- Because I was interested in gothic literature
  - Because the title intrigued me and I was fascinated by the reading list.
  - The reading list sounded interesting.
  - To count for a GER
  - Major requirement
  - I was interested in the subject matter and in taking a literature course.
  - Because I was interested in the subject matter.
  - MAGIC and modernity
  - I love reading and enjoy literature courses and thought it would be interesting to apply academic ideas to the magical texts I enjoyed--and still do--as a child.
- 
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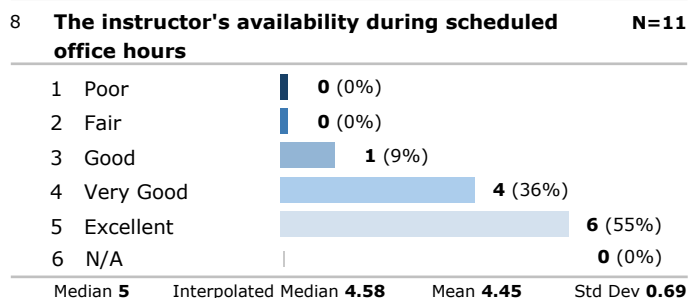
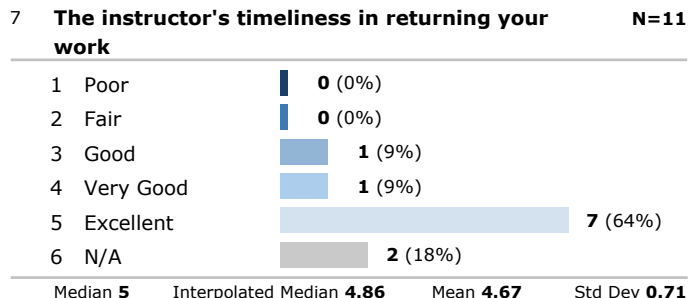
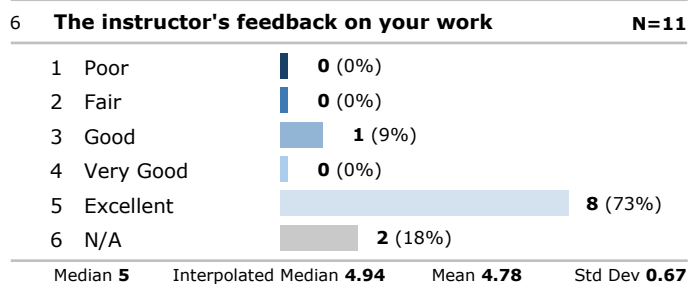
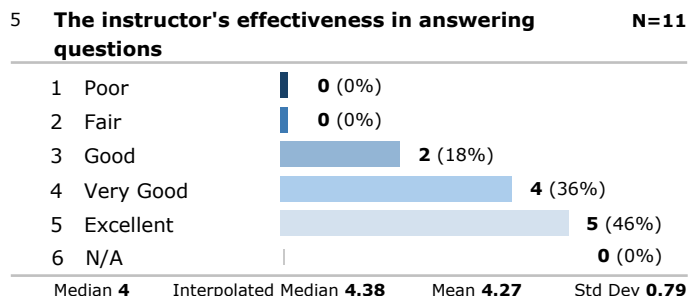
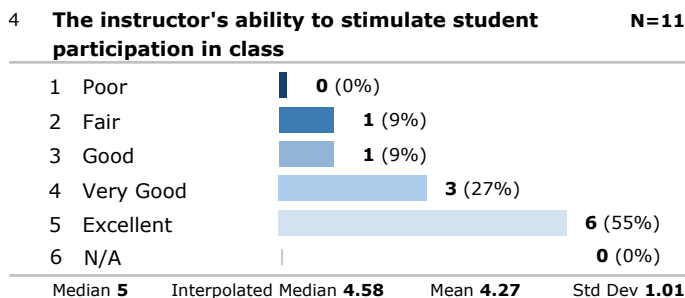
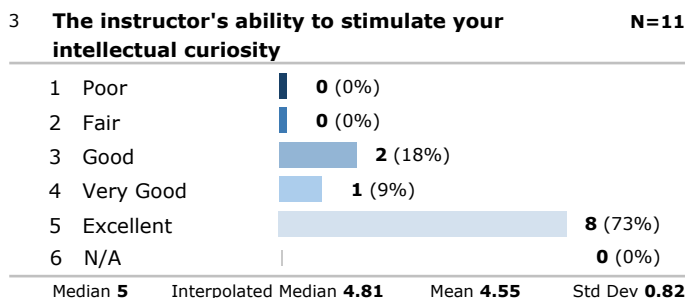
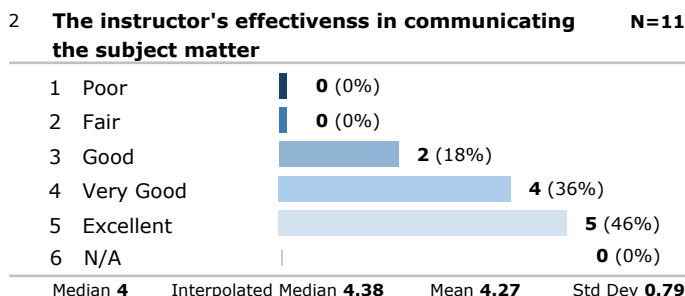
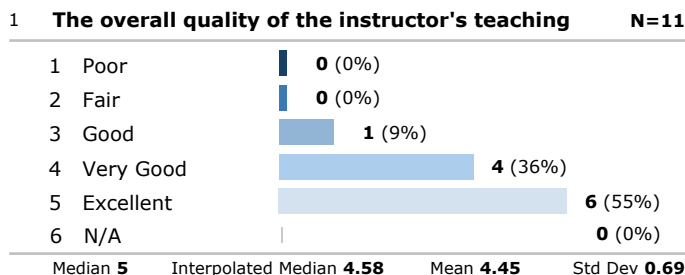
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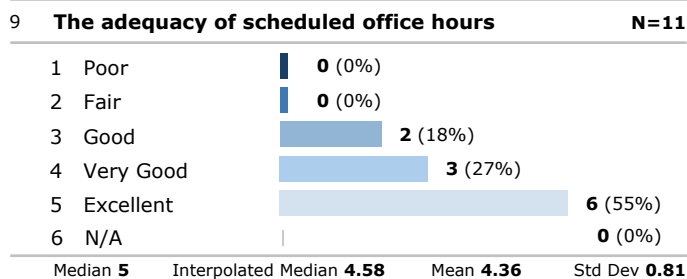
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- Professor Stanton was knowledgeable about the subject matter and in addition to discussing the significance of the text gave interesting lectures on the relevant history surrounding each of the texts/magical phenomena we discussed.
- Having us post to the blog and then talking about our posts in class
- Relaxed and interesting discussion in class and clear feedback on written work.
- She was really sweet. I liked the way she spoke during lectures. I also really liked her assignments because I thought it improved my understanding of the material.
- The thoughtfulness with which she answered questions and her ability to dive deeply into the subject matter.
- Her teaching method was very engaging. Even if I wasn't totally caught up on our heavy reading, I was always excited to be in class (except when I didn't want to hear the spoilers) and i always felt like I as learning something new and developing perspective on just about anything.
- Her ability to make people talk in class and turn anything that was being said into an intelligent comment when she rephrased it
- I love it when teachers are obviously interested in their subjects--it makes class ever so much more enjoyable.

**Q2 What improvements in the instructor's teaching would you recommend?**

- She does go off on tangents, and after those it's a little hard to make the eventual connection from A to B, but they're always interesting
- I wish she would stick to the syllabus more
- I'm not sure
- talking slower
- Being more purposeful about stimulating class participation during the actual class period.
- I would have liked some more organization during lectures
- None
- None

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Title: **Barnard - Lecture/Seminar Fall 2013**Dates: **12/02/2013 - 12/12/2013**Course: **CPLSW4080\_001\_2013\_3 / MAGIC AND MODERNITY**Responses: **11/16 - 68.75%**Instructors: **Rebecca Stanton**Enrollment of Registered Students:**16**Enrollment of All Students:**17**

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Instructor Comments Report for: **Rebecca Stanton**

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- Perhaps more clarity in sharing a train of thought. We often veered slightly off-track, but the second route always proved as entertaining as the first.
- 
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## Senior Seminar for Slavic Majors

RUSS W3595x  
Fall 2013  
T 4:10-6  
237 Milbank Hall

Prof. Rebecca Stanton  
226 Milbank, office A  
rstanton@barnard.edu  
Office hours: T 12:30-2:30 and by appt.

### Course Description

The goals of this seminar are twofold: (1) to help you organize and execute the major research component of your Slavic major, the senior thesis; and (2) to create a community of advanced undergraduate scholars in the field, who are able to share the fruits of their research and communicate their ideas in a common scholarly language that crosses disciplinary boundaries. As we work toward these twin objectives, you will enrich your working knowledge and understanding of Slavic cultures both by focusing on your own scholarly topic and by learning about the problems your peers in the field are investigating; you will also benefit from the thoughtful feedback of your colleagues and instructor at various stages in the completion of your thesis project.

As you reach each major “milestone” on the road to writing your thesis, this course will operate as a writing workshop, assisting you in formulating, researching, refining, and articulating your ideas as efficiently and elegantly as possible. At the same time, it will act as a “content” course whose content is determined by the interests and discoveries of its participants. In the best-case scenario – for which we should strive! – the course will emulate the model of a professional seminar in Slavic Studies.

### Course Requirements

1. Timely completion of the major stages in writing the thesis:

- ☐ Proposal
- ☐ Preliminary bibliography
- ☐ Outline and (if necessary) revised bibliography
- ☐ Initial chapter draft (not necessarily Chapter One)
- ☐ Complete rough draft
- ☐ Final paper (approx. 25-30 pages).

*NOTE: Barnard majors in Russian/Slavic Regional Studies must write a 2-semester thesis, of which they should aim to have completed at least one chapter, as well as research toward the remainder, by the end of the fall semester. Other students may opt to write a two-semester thesis if desired.*

2. Participation in an initial roundtable about your topic, approach, argument, and problems.
3. Assumption of complete responsibility for one class session devoted to your topic or to an aspect of your topic (assigning readings a week in advance, delivering an oral presentation, leading class discussion).
4. Participation in in-class workshops devoted to writing, at the instructor's discretion.
5. Attendance at our class field trip to the Metropolitan Opera for *The Nose* (Shostakovich's opera based on Gogol's novella). ArtsLink has reserved discounted tickets for us (one per student) for **Thursday, October 17**. Tickets are \$15 and may be purchased at the Ticket and Information Center (TIC) in Lerner Hall. The TIC is open Tuesday through Saturday from 1pm to 8pm. The deadline to purchase your ticket is **Wednesday, September 18, at 8pm**. After that, any unsold tickets will be returned to the Met.

**Schedule**

Tue Sept 3	Introduction (and sign-up for Met Opera trip,* October 17)
<b>Mon Sept 9</b>	<b>Draft thesis proposals due at 9 AM</b> (2 pages, MSWord or PDF format, email to <a href="mailto:rstanton@barnard.edu">rstanton@barnard.edu</a> )
Tue Sept 10	Bibliography and library resource session with Robert Davis, Slavic Librarian
Tue Sept 17	Strategies for outlining and organizing information (roundtable session) <b>revised proposals w/bibliography due (use tools from library session to prepare)</b>
Tue Sept 24	Special guest presentation by Bradley Gorski
* Tue Oct 1	Special session on <i>The Nose</i>
Tue Oct 8	Class led by <b>Caroline Brown</b> <b>chapter-by-chapter outline due; submit revised bibliography if needed</b>
<i>Tue Oct 15</i>	<i>No class (replaced by field trip to the opera on Thursday)</i>
<b>*Thu Oct 17</b>	<b>Field trip to <i>The Nose</i> at the Metropolitan Opera, 7:30pm</b>
Tue Oct 22	Class led by <b>Sam Jacobs</b>
Tue Oct 29	Class led by <b>Alla Khodykin</b> and <b>Shelley Farmer</b>
<i>Tue Nov 5</i>	<i>Election Day; no class</i>
Tue Nov 12	Class led by <b>Anabel Bacon</b>
<b>Mon Nov 18</b>	<b>Draft of one chapter, or 10 pages of writing, due at 9 AM</b> (MSWord or PDF format, email to <a href="mailto:rstanton@barnard.edu">rstanton@barnard.edu</a> )
Tue Nov 19	Class led by <b>Yujin Chung</b> and <b>Jorja Knauer</b>
Tue Nov 26	Class led by <b>Aisling Hunt</b> and <b>Sam Jacobs</b>
<b>Mon Dec 2</b>	<b>Complete rough draft due to advisers at 9 AM (one-semester theses)</b> Note that individual advisers may set an earlier due date. Students writing two-semester theses should reach an agreement in advance with their advisers about what will be due on this date.
Tue Dec 3	Class led by <b>Gregory Koski</b>
<b>Mon Dec 16</b>	<b>FINAL DRAFT DUE (one-semester theses)</b> Note that individual advisers may set an earlier due date. Students writing two-semester theses should reach an agreement in advance with their advisers about what will be due on this date.

Title: **Barnard - Lecture/Seminar Fall 2013**

Dates: **12/02/2013 - 12/12/2013**

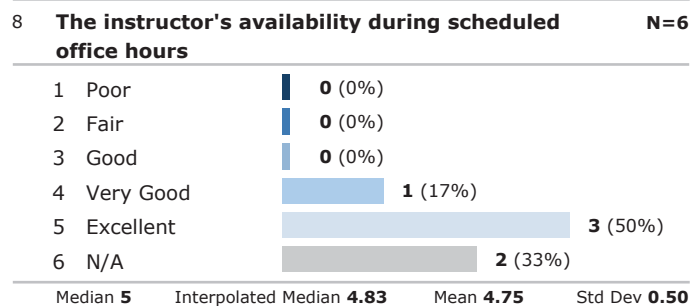
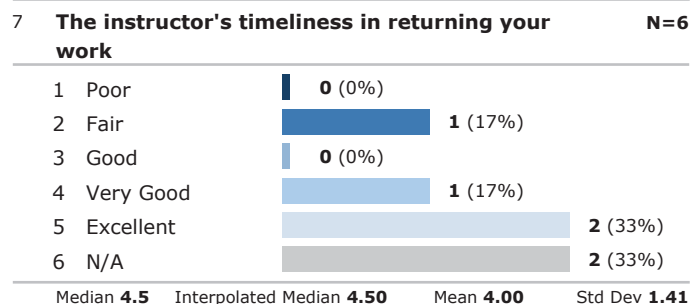
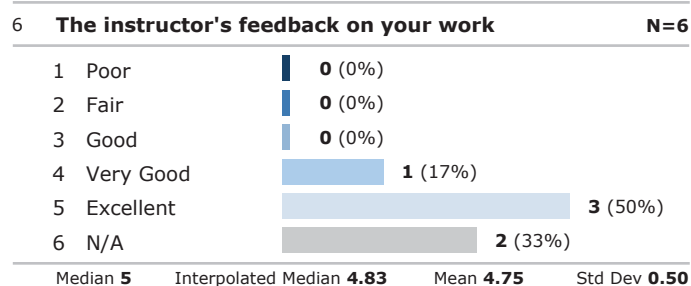
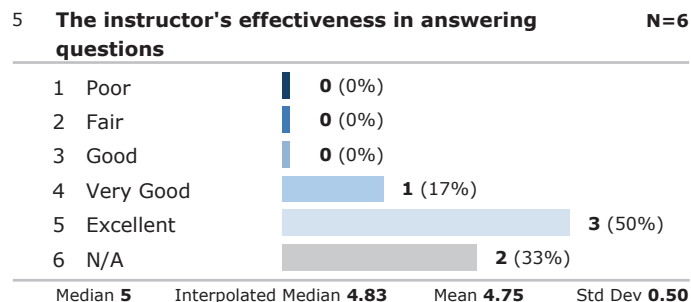
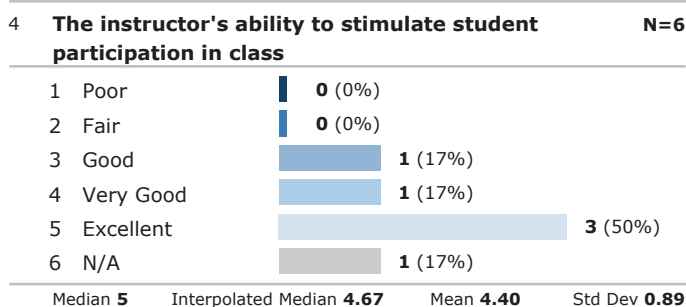
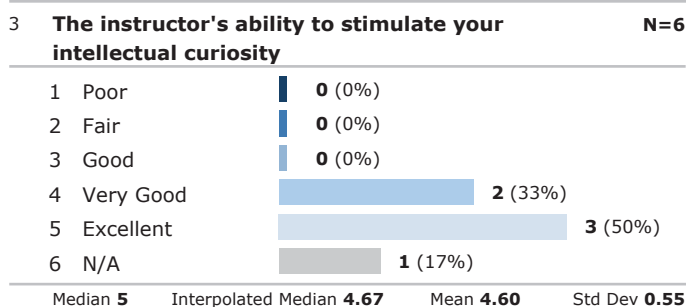
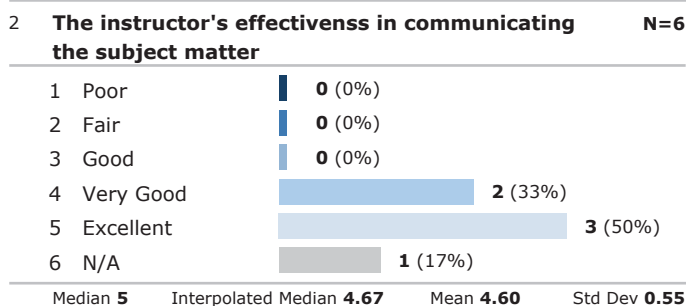
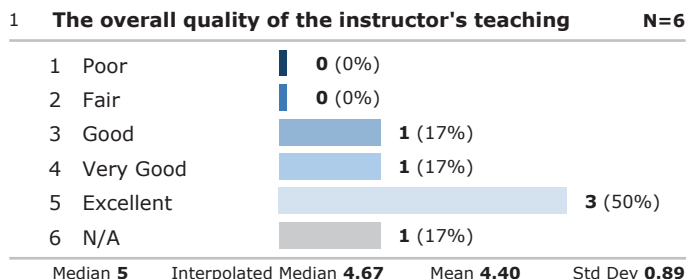
Course: **RUSSV3595\_001\_2013\_3 / SENIOR SEMINAR**

Responses: **6/8 - 75.00%**

Instructors: **Rebecca Stanton**

Number of Participants: **8**

Enrollment of All Students: **9**

Instructor Graph Report for: **Rebecca Stanton**


Title: **Barnard - Lecture/Seminar Fall 2013**

Dates: **12/02/2013 - 12/12/2013**

Course: **RUSSV3595\_001\_2013\_3 / SENIOR SEMINAR**

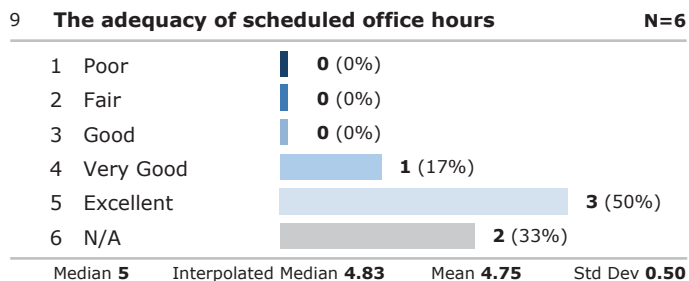
Responses: **6/8 - 75.00%**

Instructors: **Rebecca Stanton**

Number of Participants: **8**

Enrollment of All Students: **9**

Instructor Graph Report for: **Rebecca Stanton**



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Title: **Barnard - Lecture/Seminar Fall 2013**Dates: **12/02/2013 - 12/12/2013**Course: **RUSSV3595\_001\_2013\_3 / SENIOR SEMINAR**Responses: **6/8 - 75.00%**Instructors: **Rebecca Stanton**Enrollment of Registered Students:**8**Enrollment of All Students:**9**

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Instructor Comments Report for: **Rebecca Stanton**

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**Q1 What did you value most about your instructor's teaching methods?**

- PROFESSOR STANTON IS THE GEM OF THE BARNARD SLAVIC DEPARTMENT. WITHOUT HER, THE DEPARTMENT WILL NEVER BE THE SAME.
  - She really left the course up to us - which is the whole point of a senior seminar
  - Professor Stanton creates a comfortable classroom atmosphere that encouraged us to bond in the often-stressful process of working on our theses.
  - She made the thesis project feel manageable and organized.
- 

**Q2 What improvements in the instructor's teaching would you recommend?**

- Nothing-- this is a difficult class to evaluate because it was primarily student-led, so the professor's role was greatly diminished by the very nature of the class.
  - I would recommend offering her tenure.
  - Nothing
  - N/A
- 
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**TWENTIETH-CENTURY PROSE WRITERS:  
SHORT FICTION OF THE 1920s & '30s**

Russian V3467  
Spring 2006  
TR 10:35-11:50  
227 Milbank

Prof. Rebecca Stanton  
226D Milbank, x4-3313  
rstanton@barnard.edu  
Office hours: Thurs. 3:30-5:30 and by appt.

**COURSE DESCRIPTION**

In this course we will perform a close study, in the original, of some of the justly celebrated short fiction of the decade-and-change we might call the “long 1920s,” beginning with the Revolutions of 1917 and ending with the normalization of Soviet Russian cultural production under the rubric of Socialist Realism in 1934. The 1920s were an exciting time to be a Russian writer, but far from a comfortable one; the author, in his traditional (for Russia) capacity as prophet and avatar, was burdened with the task of assessing and defining the direction to be taken by society, and the loosing of the ship of culture from the moorings of tradition and canon made this task especially difficult and dangerous for the writers charged with creating Soviet literature. They rose to the challenge admirably, however, as the stories on the syllabus show; we’ll pay close attention both to their literary design and to their political and cultural context. Readings must be done in Russian; class discussion will be in English.

**REQUIREMENTS:**

- Careful preparation of readings (checked by occasional in-class quizzes) and participation in class discussion. Occasional short assignments such as the preparation of discussion questions or brief translations will factor into the classwork grade. ....45%
- 4 short essays (one for each author) responding to a published critical article on one of the works we have read by that author. I will hand out a bibliography for each author with suggestions. These essays should be 2-3 pages long, and in English. ....30%
- Final critical paper, approx. 8 pp. (in English or Russian), on a topic chosen in consultation with me. ....25%

**READINGS**

There are no books to buy for this course.

Readings will be distributed in photocopy. There may be a small charge for some readings, depending on the quantity of pages.

**SCHEDULE**

<u>Date</u>	<u>Topics and Readings</u>
<u>January</u>	
Tu 17	<b>Introduction.</b> Babel, “Avtobiografiia”
	<b>Life and Art: the “autobiographical” story.</b>
Th 19	Babel, “Detstvo. U babushki”

Tu 24 Babel, “Istoriia moei golubiatni”

Th 26 Babel, “Pervaia liubov”

Tu 31 Babel, “V podvale”

### February

Th 2 Babel, “Probuzhdenie”

Tu 7 Babel, “Guy de Maupassant”

Th 9 Olesha, “Tsep”

Tu 14 Olesha, “Vishnëvaia kostochka”

Th 16 Olesha, “Ia smotriu v proshloe” and “Chelovecheskii material”

Tu 21 Olesha, *Tri tolstiaka*, Ch. 1-3 (pp. 97-109)

Th 23 *Tri tolstiaka*, Ch. 4 (pp. 111-124)

Tu 28 *Tri tolstiaka*, Ch. 5-7 (pp. 125-145)

### March

Th 2 *Tri tolstiaka*, Ch. 8-10 (pp. 147-165)

Tu 7 *Tri tolstiaka*, Ch. 11-epilogue (pp. 167-188)

Th 9 Olesha, “Liubov” and “Liompa”

### **11-19 SPRING BREAK**

#### **Skaz.**

Tu 21 Zoshchenko, “Sobachii niukh” and “Lekar”

Th 23 Zoshchenko, “Ne nado imet’ rodstvennikov” and “Aristokratka”

Tu 28 Zoshchenko, “Bania,” “Montër” and “Grimasy NEPa”

Th 30 Zoshchenko, “Krizis” and “Pushkin”

### April

Tu 4 Babel, “Korol”

Th 6 Babel, “Kak eto delalos’ v Odesse”

Tu 11 Babel, “Otets”

Th 13 Babel, “Liubka Kazak”

#### **Satire and humor.**

Tu 18 Bulgakov, *Rokovye Iaitsa*, Ch. 1-7

Th 20 Bulgakov, *Rokovye Iaitsa*, Ch. 8-12

Tu 25 Ilf & Petrov, “Liubiteli futbola” and “Kak sozdavalsia Robinson”

**Th 27** Ilf & Petrov, “Sluchai v kontore” and “Blagoobraznyi vor”

#### **FINAL PAPER DUE**

**LITERATURE, POLITICS, AND TRADITION AFTER STALIN**

Fall 2010  
T 4:10-6PM  
227 Milbank

Prof. Rebecca Stanton  
226A Milbank, x4-3313  
rstanton@barnard.edu  
Office hours: Weds 1:30-3:30 and by appt.

**COURSE REQUIREMENTS**

50% Paper (on a topic of the student's choosing, due anytime before the last day of class)  
25% Final Exam (take-home, due Dec 16)  
25% Class Participation

**Readings:** The reading load for this course is quite heavy, about 250pp./week. Please plan accordingly! Students who do the reading in English are requested to use the editions below and to bring books with them to class (unless this represents a financial hardship. Note also that many of the books are available quite cheaply from second-hand dealers on Amazon.com and similar sites). Students who know Russian should try to do as much of the reading as possible in the original; Russian editions are generally available in Butler library and/or online at <http://www.lib.ru/PROZA/>.

The following books are available for purchase at Book Culture (formerly Labyrinth Books), on 112<sup>th</sup> St. between Broadway and Amsterdam:

- Boris Pasternak, *Doctor Zhivago* (Pantheon Books, 1997)
- Chingiz Aitmatov, "Jamilia" (Telegraph, 2008)
- Alexander Solzhenitsyn, *One Day in the Life of Ivan Denisovich* (Farrar, Straus & Giroux)
- Valentin Rasputin, *Farewell to Matyora* (Northwestern UP, 1995)
- Yuri Trifonov, *Another Life and The House on the Embankment* (Northwestern UP, 1999)
- Venedikt Erofeev, *Moscow to the End of the Line* (Northwestern UP, 1994)
- Sasha Sokolov, *A School For Fools* (Four Walls Eight Windows, 1988)
- Vladimir Voinovich, *The Fur Hat* (1989; Harvest Books, 1991)

Other readings (marked with an asterisk in the schedule) will be supplied in electronic format, either in a course reader to be distributed the second week of class, or over Courseworks.

**SCHEDULE****September 7 Thaws and Freezes, I (1953-1956)**

(a) The First Thaw:

\* Pomerantsev, "On Sincerity In Literature" (Novyi Mir, 1953, t.12)

[Optional: Erenburg, *The Thaw* (available on Courseworks)]

(b) The Second Thaw:

\* Khrushchev, "On the Personality Cult and its Consequences" aka "Secret Speech"

\* Works from second "Literaturnaya Moskva" volume (1956):

- Yashin, "Levers"
- Nagibin, "A Light in the Window"
- Zhdanov, "Trip Home"

**September 14 Pasternak**

Boris Pasternak, *Doctor Zhivago* (1957), Chapters 1-7.

**September 21 Pasternak, cont.**

*Doctor Zhivago*, Chapter 8 to end (pay particular attention to “The Poems of Yuri Zhivago,” which constitute the final chapter of the novel)

**September 28 Thaws and Freezes, II (1959-1962)**

The Third Thaw: New Voices.

Chingiz Aitmatov, "Jamilia" (1959)

\*Vassily Aksyonov, "A Starry Ticket" (*Zvezdnyi билет*, 1961)

**October 5 The 1960s, I: Solzhenitsyn**

*One Day in the Life of Ivan Denisovich* (1962)

\**Matryona's House* (1963)

**October 12 The 1960s, II: The Sinyavsky/Daniel Trial (1966)**

\*Andrei Sinyavsky ("Abram Tertz"), "On Socialist Realism" and "Pkhentz"

\*Yuly Daniel ("Nikolai Arzhak"), "This is Moscow Calling"

\*Additional readings TBA

**October 19 The 1970s, I: Village Prose**

Valentin Rasputin, *Farewell to Matyora* (1976)

**October 26 The 1970s, II: Urban Prose**

Yuri Trifonov, *The House on the Embankment* (1976)

\*Andrei Bitov, "Pushkin's Photograph" (1985)

**November 9 The 1970s, III: "Other" Voices**

\*I. Grekova, "The Ladies' Hairdresser" (1963)

\*Liudmila Petrushevskaya, "Manya," "The Storyteller," "Nets and Snares" (1972-74)

\*Natalia Baranskaia, "A Week Like Any Other" (1969)

\*Fazil Iskander, "Belshazzar's Feasts" (from *Sandro iz Chegema*, 1973)

**November 16 The 1970s, IV: Displacement (Delirium—Tamizdat)**

Venedikt Erofeev, *Moscow to the End of the Line* (1969, published Paris 1977)

(\*)Sasha Sokolov, *A School For Fools* (1975)

**November 23 The Metropal affair, 1979** (Aksyonov, Bitov, Erofeev, Iskander, Popov)

\*Readings TBA

**November 30 The 1980s: Soviet Writers in Emigration**

\*Sergei Dovlatov, *A Foreign Woman* (1986)

Vladimir Voinovich, *The Fur Hat* (1989)

**December 7 1980s-90s: Revolution in Reverse**

\*Victor Erofeev, "Soviet Literature: In Memoriam"

\*Stories (TBA) by:

- Valentin Kataev (1985)

- Viacheslav Pietsukh (1988)

- Eduard Limonov (1995, but written earlier)

- Tatiana Tolstaya (1990)

- Vladimir Sorokin (1991)

- Viktor Pelevin (1994)

➔ **Last day to turn in papers** (approx. 4000 words/15 double-spaced pages)

➔ **Distribution of final exam questions** (due by email no later than **Friday, Dec. 16** at 5pm)

## A REVOLUTION IN LITERATURE, 1917-1934

Russian G6010  
Fall 2011  
W 4:10-6  
227 Milbank

Prof. Rebecca Stanton  
226A Milbank, x4-3313  
rstanton@barnard.edu  
Office hours: Mon. 10:30-12:30 and by appt.

### COURSE DESCRIPTION

In the period 1917-1934, the world of Russian letters sustained numerous complex, impassioned, and largely simultaneous debates about the purpose, value, and influence of literature; the appropriate aesthetic response or responses to the Russian Revolution; and, most importantly, the course to be charted by the practitioners of the new, Soviet, literature. The object of this course is to examine the ways in which Russian literature, literary criticism, and literary theories responded (and contributed) to the abrupt change of political context brought about by the Russian Revolution, culminating in the formal adoption of Socialist Realism as the official method of Soviet literature by the Union of Soviet Writers in 1934.

### REQUIREMENTS

- Regular attendance and participation in seminar discussion (20%).
- Take-home final exam (40%), due on **Monday, December 12**, by email to rstanton@barnard.edu.
- Final paper of conference length (10 pages; 40%), on a topic chosen in consultation with the instructor. The paper is due on the last day of class.

### READINGS

#### Books

The following books are available for purchase at Book Culture (112<sup>th</sup> St. between Broadway and Amsterdam):

- Isaac Babel, *Red Cavalry and Other Stories* (Penguin)
- Evgeny Zamyatin, *We* (Eos)

The following books are strongly recommended, but have not been ordered into Book Culture since we will be reading only excerpts in this class. However, if you plan to go on in Russian literature, you will be glad to own them. They are widely available online both new and used. The assigned excerpts will be provided in electronic (PDF) form on Courseworks.

- Carl Proffer, ed., *Russian Literature of the Twenties* (Ardis)
- James von Geldern and Richard Stites, eds., *Mass Culture in Soviet Russia* (excerpts, in course packet; the book, which I highly recommend, is widely available online both new and used)

#### Other readings

Most other readings, being out of print, will be supplied in electronic (PDF) form on Courseworks.

In addition, students will be required to read sections from Leon Trotsky, *Literature and Revolution*, available online at: [http://www.marxists.org/archive/trotsky/1924/lit\\_revo/index.htm](http://www.marxists.org/archive/trotsky/1924/lit_revo/index.htm)

**SCHEDULE****Session    Topics and Readings**

- 1    Introduction:** literary movements, factions, and confrontations of the “long 1920s” (1917-34).
- Aleksandr Blok and the Music of Revolution**
- 2**
- Aleksandr Blok, “The Twelve,” “Scythians,” “The Intelligentsia and the Revolution,” “The People and the Intelligentsia”
  - Von Geldern and Stites, *Mass Culture...*, xi-xxvii
  - Trotsky, “Alexander Blok” (in *Literature and Revolution*)
- Fellow Travelers, I: Ornamentation and *ostranenie***
- 3**
- Boris Pilnyak, *The Naked Year*
  - Trotsky, “The Literary ‘Fellow-Travelers’ Of The Revolution” (in *Literature and Revolution*)
- 4**
- Isaac Babel, *Red Cavalry* (Penguin)
- Fellow Travelers, II: Science Fiction and Politics**
- 5**
- Evgeny Zamyatin, *We* (Eos)
  - Innokenty Zhukov, “Voyage of the ‘Red Star’ Pioneer Troop to Wonderland” (Von Geldern and Stites 90-112)
- 6**
- Mikhail Bulgakov, “The Fatal Eggs” (in *Russian Literature of the Twenties*)
  - Bulgakov, “Heart of a Dog”
- Early Soviet Action Heroes**
- 7**
- Marietta Shaginian, *Mess-Mend: Yankees in Petrograd*
- 8**
- Dmitri Furmanov, *Chapaev* (1923)
  - G. and S. Vasiliev, *Chapaev* (film), 1934
  - *anekdoty* about Chapaev
- ...and un-heroes**
- 9**
- Mikhail Zoshchenko, selected stories
  - Ilf and Petrov, “How the Soviet Robinson Was Created” (in *Russian Literature of the Twenties*)
- 10    Proletarian Voices: VAPP and RAPP**
- Trotsky, “Proletarian Culture And Proletarian Art” (in *Literature and Revolution*)
  - Kirillov, “We” (in *Russian Literature of the Twenties*, under “Smithy Poets”)
  - Proletarian poems and sketches in Von Geldern and Stites, *Mass Culture...*, 3-6, 16-17, 22-29
  - “VAPP Platform” and “On Party Policy in the Field of Belles-Lettres” (in *Russian Literature of the Twenties*)
  - S. Evgenov “Gladkov and The Smithy vs. RAPP”: <http://www.sovlit.com/uncivilwar/>
- 11    Revolutionary Avant-Gardes: LEF and OBERIU**
- Vladimir Mayakovsky, “At the Top of My Voice”; “Vladimir Ilyich Lenin” (Von Geldern and Stites, 86-89)
  - Daniil Kharms, “Incidences” (selections)
  - “A Slap in the Face of Public Taste” and “What is LEF Fighting For?” (in *Russian Literature of the Twenties*)
  - Trotsky, “Futurism” (in *Literature and Revolution*)
- Formalism and Marxism**
- 12**
- Yury Tynianov, “Lieutenant Kizhe” (1927)
  - Trotsky, “The Formalist School Of Poetry And Marxism” (in *Literature and Revolution*)
  - Eikhenbaum, “The Formalist Method” (1927)
- 13    Short stories by Olesha, Babel, Platonov**
- 14    The End of the Beginning: Unity, Uniformity, and a Union.**  
Speeches from the First All-Union Congress of Soviet Writers, 1934.

# LEGACIES OF THE RUSSIAN EMPIRE AND SOVIET UNION

Harriman Institute Core Colloquium

History/Political Science G8445, Spring 2013

Mondays 6:10 – 8pm, Room 1219 IAB

Prof. Alexander Motyl and Prof. Rebecca Stanton

[ajmotyl@andromeda.rutgers.edu](mailto:ajmotyl@andromeda.rutgers.edu); [rjs19@columbia.edu](mailto:rjs19@columbia.edu)

Office hours: Motyl: M 5-6, Harriman Institute; Stanton: Tu 2-3, 226 Milbank Hall (Barnard)

## Course Description

“Legacies of the Russian Empire and Soviet Union” is an interdisciplinary course that examines some of the major issues surrounding the changes experienced by the countries that once comprised the Soviet bloc—Russia, the non-Russian republics of the former USSR, and East Central Europe—in light of the legacies of the imperial and Soviet traditions and in relation to the conceptual, methodological, and theoretical developments undergone by Soviet studies and related disciplines.

## Course Requirements

1. Students are expected to attend all sessions and participate in class discussions. At least one comment per class is expected.
2. Each student must present his or her research-in-progress at one of the weekly class meetings in the form of a coherent 20-minute presentation that directly engages the readings from that week’s class.
3. Each student must write a substantive research paper (exactly 15 pages, 12-point font, double-spaced) on the topic of his or her presentation in class. Papers are due on the last day of class.

## Grading

Participation in class discussions	33.3%
Class presentation	33.3%
Paper	33.3%

## Readings

All students should read Michael Karpovich, *Imperial Russia 1801-1917* and Ronald Grigor Suny, *The Revenge of the Past* in preparation for the course. The Karpovich book (out of print) is on reserve at Butler Library. The Suny book is available at Book Culture for purchase.

All the class readings are available on [www.courseworks.columbia.edu](http://www.courseworks.columbia.edu).

## Schedule

### January 28: Sovietology, Post-Sovietology, and Politics

David Engerman, "Jihadology: How the Creation of Sovietology Should Guide the Study of Today's Threats," *Foreign Affairs*, December 8, 2009. <http://www.foreignaffairs.com/node/65670>

Catharine Nepomnyashchy, "The Russian Institute: The Formative Years."

Mark von Hagen, "Empires, Borderlands, and Diasporas: Eurasia as Anti-Paradigm for the Post-Soviet Era," *American Historical Review*, April 2004, pp. 445-468.

### February 4: Interdisciplinarity, Narratives, and Evidence

Nancy Condee, "Body Graphics: Tattooing the Fall of Communism," in Adele Marie Barker, ed., *Consuming Russia*, pp. 339-361.

Stanley Fish, "The Old Order Changeth," *The New York Times*, December 26, 2011.  
<http://opinionator.blogs.nytimes.com/2011/12/26/the-old-order-changeth/?scp=1&sq=stanley%20fish%20mla&st=cse>

Michael Johnson, "Kennan, Warts and All," *The American Spectator*.  
<http://spectator.org/archives/2011/12/12/kennan-warts-and-all>

David D. Laitin, *Identity in Formation*, chap. 1.

Andrei Shleifer and Daniel Treisman, "A Normal Country," *Foreign Affairs*, March/April 2004.  
Aleksandr Solzhenitsyn, *The Gulag Archipelago*, Preface.

### February 11: History and Memory as Fields of Contention

Anna Akhmatova, "Requiem." <http://www.poemhunter.com/poem/requiem/>

Milan Kundera, "The Tragedy of Central Europe," in G. Stokes, ed., *From Stalinism to Pluralism*, pp. 217-223.

Alexander Motyl, "Why Is the KGB Bar Possible?" *Nationalities Papers*, Sept. 2010, pp. 671-687.

Thomas Sherlock, *Historical Narratives in the Soviet Union and Post-Soviet Russia*, pp. 149-168.

Timothy Snyder, "Holocaust: The Ignored Reality," *NY Review of Books*, July 16, 2009.  
<http://www.nybooks.com/articles/22875>

Mark von Hagen, "Does Ukraine Have a History?" *Slavic Review*, autumn 1995, pp. 658-673.  
5'nizza, "Gimn SSSR." [http://www.youtube.com/watch?v=ZOKG3m8Z\\_Rg](http://www.youtube.com/watch?v=ZOKG3m8Z_Rg)

### February 18: Totalitarianism and Its Discontents

Hannah Arendt, *Totalitarianism*. <http://nickcooper.com/origins.htm>

Stephen Cohen, "Sovietology as a Vocation," *Rethinking the Soviet Experience*, chap. 1.

Karl Deutsch, "Cracks in the Monolith: Possibilities and Patterns of Disintegration in Totalitarian Systems," in Harry Eckstein and David E. Apter, eds., *Comparative Politics: A Reader*, pp. 497-508.

Martin Malia, *The Soviet Tragedy*, Introduction.

Valentyn Moroz, *Report from the Beria Reserve* ("An Empire of Cogs," "An Orgy on the Ruins of Individuality").

George Orwell, *1984*, part 1, chap. I. <http://www.george-orwell.org/1984/0.html>

Elizabeth Valkenier, "The Totalitarian Model and Me," *The Harriman Review*, Nov. 2002.  
<http://www.harrimaninstitute.org/MEDIA/01277.pdf>



## **February 25: The Mechanisms of Communist Rule**

- Seweryn Bialer, *Stalin's Successors*, chap. 8.  
Evgeny Dobrenko, "The Disaster of Middlebrow Taste, or, Who 'Invented' Socialist Realism?" *South Atlantic Quarterly*, summer 1995, pp. 773-806.  
Arthur Koestler, *Darkness at Noon*, pp. 146-167.  
Norman Naimark, *Soviet Genocides*, Introduction.  
John Scott, *Behind the Urals*, part 5.  
Katherine Verdery, "The 'Etatization' of Time in Ceausescu's Romania," in *What Was Socialism, and What Comes Next?* pp. 39-58.  
Rachel Walker, "Marxism-Leninism as Discourse: The Politics of the Empty Signifier and the Double Bind," *British Journal of Political Science*, no. 2, 1989, pp. 161-189.

## **March 4: Living under Stalinism**

- Anne Applebaum, "How the Communists Inexorably Changed Life," *NY Review of Books*, November 22, 2012, pp. 37-39.  
Sheila Fitzpatrick, *Everyday Stalinism*, "Conversations and Listeners."  
Aileen Kelly, "Why They Believed in Stalin," *NY Review of Books*, April 26, 2007, pp. 58-62.  
Stephen Kotkin, *Magnetic Mountain: Stalinism as Civilization*, pp. 198-237.  
Czeslaw Milosz, *The Captive Mind*, preface, chap. 1.  
Andrei Sinyavsky, *Soviet Civilization*, "The New Man."  
Teresa Toranska, "*Them*": *Stalin's Polish Puppets*, pp. 15-29.

## **March 11: The Dynamics of Soviet-type Economies**

- Keith Darden, "The Integrity of Corrupt States: Graft as an Informal State Institution," *Politics and Society*, March 2008, pp. 35-60.  
Padma Desai, "Discovering Russia," *The Harriman Review*, June 2011.  
<http://www.harrimaninstitute.org/MEDIA/02058.pdf>  
Mikhail Gorbachev, *Perestroika*, chap. 1.  
Gregory Grossman, "The Second Economy of the USSR," in Morris Bornstein, ed., *The Soviet Economy: Continuity and Change*.  
Janos Kornai, *The Socialist System*, chaps. 15-16, 24.  
Dean C. Tipps, "Modernization Theory and the Comparative Study of Societies," *Comparative Studies of Society and History*, no. 2, 1973, pp. 199-226.  
Vladimir Voinovich, *Ivankiada*, part 1.

## **March 18: No Class**

## **March 25: Sex, Gender, and Power**

- Isaac Babel, *Red Cavalry*, "Salt." In Russian: <http://lib.ru/PROZA/BABEL/konarmia.txt>

Adrienne Edgar, "Bolshevism, Patriarchy, and the Nation: The Soviet 'Emancipation' of Muslim Women in Pan-Islamic Perspective," *Slavic Review*, summer 2006, pp. 252-72.

Gail Warshofsky Lapidus, "Political Mobilization, Participation, and Leadership: Women in Soviet Politics," *Comparative Politics*, Oct. 1975, pp. 90-118.

Vera Malakhova, "Four Years as a Frontline Physician," in Engel and Posadskaia Vanderbeck, *A Revolution of Their Own*, pp. 175-218.

C. Nepomnyashchy, "Man in Black." [See: "Khoroshii, khoroshii, khoroshii!" Aug. 1, 2008. <http://www.russia.ru/video/putin/>]

Nancy Ries, *Russia Talk*, pp. 1-41.

A. Solzhenitsyn, "The Right Hand," in *Stories and Prose Poems*.

#### **April 1: Opposition and Dissent**

Hélène Carrere d'Encausse, *Decline of an Empire*, chap. 8.

Petro Grigorenko, *Memoirs*, chap. 17.

Vaclav Havel, "The Power of the Powerless."

[http://www.vaclavhavel.cz/showtrans.php?cat=clanky&val=72\\_aj\\_clanky.html&typ=HTML](http://www.vaclavhavel.cz/showtrans.php?cat=clanky&val=72_aj_clanky.html&typ=HTML)

Slawomir Mrozek, "Children."

Hedrick Smith, *The Russians*, chap. 17.

Yevgeni Yevtushenko, "Babii Yar."

[http://famouspoetsandpoems.com/poets/yevgeny\\_yevtushenko/poems/22483](http://famouspoetsandpoems.com/poets/yevgeny_yevtushenko/poems/22483)

#### **April 8: Russians, Non-Russians, and Empire**

Edward Allworth, "Introduction," in E. Allworth, ed., *Ethnic Russia: The Dilemma of Dominance*.

Mark Beissinger, "Soviet Empire as 'Family Resemblance'," *Slavic Review*, summer 2006, pp. 294-303.

Gregory Gleason, "The 'National Factor' and the Logic of Sovietology," in A. Motyl, ed., *The Post-Soviet Nations*.

Kurban Said, *Ali and Nino*, chap. 1.

Dominic Lieven, *Empire: The Russian Empire and Its Rivals*, chap. 9.

Yuri Slezkine, "The USSR as Communal Apartment," *Slavic Review*, summer 1994.

Nicolas Werth, "The Great Ukrainian Famine of 1932-33," *Online Encyclopedia of Mass Violence*, April 18, 2008. <http://www.massviolence.org/The-1932-1933-Great-Famine-in-Ukraine>

#### **April 15: The Collapse of Communism**

Zbigniew Brzezinski, *The Grand Failure*, chaps. 21-23.

Valerie Bunce, *Subversive Institutions*, chap. 7.

George Kennan, "The Sources of Soviet Conduct," *Foreign Affairs*, July 1947.

<http://www.historyguide.org/europe/kennan.html>

Moshe Lewin, *Russia/USSR/Russia*, "Autopsy Report."

M. Malia, *The Soviet Tragedy*, chap. 13.

Evgenii Zamyatin, *We*, record 24-25.

Viktor Zaslavsky, *The Neo-Stalinist State*, chap. 3.

## **April 22: Russia, Europe, and the West**

Marc Bassin, "Russia between Europe and Asia: The Ideological Construction of Geography," *Slavic Review*, spring 1991, pp. 1-17.

Aleksandr Blok, "Scythians."

[http://web.mmlc.northwestern.edu/~mdenner/Demo/texts/scythians\\_blok.html](http://web.mmlc.northwestern.edu/~mdenner/Demo/texts/scythians_blok.html)

Elemer Hankiss, "European Paradigms: East and West, 1945-1994," *Daedalus*, summer 1994.

Samuel Huntington, "The Clash of Civilizations?" *Foreign Affairs*, summer 1993, pp. 22-49.

Vladimir Putin, "Speech at Munich Conference on Security Policy," Feb. 10, 2007.

[www.kremlin.ru/eng/speeches/2007/02/10/0138\\_type82912type82914type82917type84779\\_118135.shtml](http://www.kremlin.ru/eng/speeches/2007/02/10/0138_type82912type82914type82917type84779_118135.shtml)

Alfred Rieber, "Persistent Factors in Russian Foreign Policy," in Hugh Ragsdale, ed., *Imperial Russian Foreign Policy*.

Sergei Stankevich, "Russia in Search of Itself," *National Interest*, summer 1992.

## **April 29: Democracy and Authoritarianism in the Former Soviet Bloc**

V. Bunce, "The Political Economy of Postsocialism," *Slavic Review*, winter 1999, pp. 756-793.

Adrian Karatnycky and Peter Ackerman, *How Freedom Is Won: From Civic Resistance to Durable Democracy*. [http://www.freedomhouse.org/uploads/special\\_report/29.pdf](http://www.freedomhouse.org/uploads/special_report/29.pdf)

Edward Keenan, "Muscovite Political Folkways," *Russian Review*, 1986, pp. 158-181.

M. Malia, *The Soviet Tragedy*, Epilogue, pp. 505-513.

Saparmurat Niyazov, *Ruhnama*, section 1. <http://www.turkmenistan.gov.tm/ruhnama/ruhnama-eng.html>

David Remnick, "The Civil Archipelago," *The New Yorker*, December 19, 2011.

[http://www.newyorker.com/reporting/2011/12/19/111219fa\\_fact\\_remnick?printable=true&currentPage=all](http://www.newyorker.com/reporting/2011/12/19/111219fa_fact_remnick?printable=true&currentPage=all)

Viktor Yanukovych, *Opportunity Ukraine*, chap. 13.

## **May 6: Stability and Instability in Russia**

Anders Aslund, *Putin's Decline and America's Response*, Carnegie Endowment Policy Brief, no. 41, August 2005.

Murray Feshbach, "Potential Social Disarray in Russia due to Health Factors."

[http://www.wilsoncenter.org/docs/staff/Feshbach\\_socialdisarray.pdf](http://www.wilsoncenter.org/docs/staff/Feshbach_socialdisarray.pdf)

Emily Johnson, "Putin and Emptiness," *The Harriman Review*, April 2009.

<http://www.harrimaninstitute.org/MEDIA/01383.pdf>

Vladimir Kara-Murza, <http://www.worldaffairsjournal.org/blogs/vladimir-kara-murza>

Charles King and Rajan Menon, "Prisoners of the Caucasus: Russia's Invisible Civil War," *Foreign Affairs*, July-August 2010.

Amy Knight, "Finally, We Know About the Moscow Bombings," *NY Review of Books*, November 22, 2012, pp. 56-59.

A. Motyl, "Fascistoid Russia: Whither Putin's Brittle Realm?"

<http://www.worldaffairsjournal.org/article/fascistoid-russia-whither-putin%E2%80%99s-brittle-realm>

Vladimir Putin, "Address to the Federal Assembly," December 12, 2012,

<http://eng.kremlin.ru/news/4739>

## CLRS W4190

### Race, Ethnicity, and Narrative in the Russian/Soviet Empire

Spring 2012  
TR 10:35-11:50  
306 Milbank Hall  
Fulfills Global Core (CC); LIT, CUL, ICORE/MORE (BC)

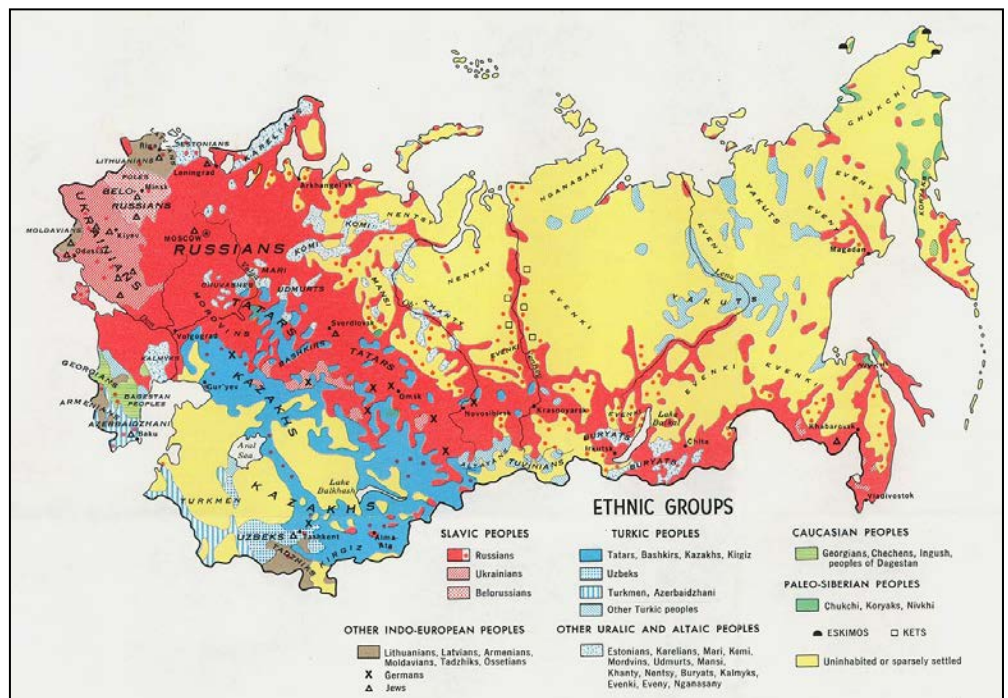
Prof. Rebecca Stanton  
226 Milbank, x4-3313  
rstanton@barnard.edu  
Office hours: T 4-6 and by appt.

#### Course Description

Rarely is it mentioned that the country we call Russia – a gigantic land mass stretching all the way from Finland to the Sea of Japan – is, even today, not really a “nation” but an “empire,” encompassing peoples of many different ethnic, racial, and linguistic backgrounds. According to a 2005 report by the Council of Europe Commissioner for Human Rights, more than 170 distinct ethnic groups live with the borders of the Russian Federation’s 6,592,800 square miles. For most of the past two centuries, this empire was even larger and more diverse; as the Union of Soviet Socialist Republics, it spanned 8,649,538 square miles, including several countries that today are independent. While, inside the Soviet Union, this diversity was often celebrated as proof of the “friendship of peoples” underlying the Communist state, the voices, literatures and cultures of the empire’s ethnic and national minorities were selectively silenced even within the USSR, and remain virtually unknown outside its borders.

In this course we will read works by authors representing Chechen, Circassian, Daghestani, Abkhaz, Bashkir, Tuvan, Chuvash, Chukchi, and many other ethnic minorities on the territory of modern Russia, as well as works by writers from former Russian and Soviet colonies such as Georgia, Armenia, Uzbekistan, and Kyrgyzstan. These texts, often eclipsed in the cultural imagination by the long shadow of the Russian literary canon, not only include numerous treasures of world literature, but offer valuable glimpses into the lives of an ethnically, geographically, and culturally diverse range of peoples. Organized around three major regions—the Caucasus, Central Asia, and the Far East—our primary texts will be read through several “lenses,” as we attempt to account for their rhetorical and poetic effects while also paying due attention to the historical and political contexts in which literary discourses surrounding ethnic, cultural, and racial, particularity develop, and the conditions under which they are marketed to (or suppressed from) different groups of readers.

The readings for each region are anchored by one or more “classics” by the canonical authors Chingiz Aitmatov, Yuri Rytkheu, and Fazil Iskander, which will be read alongside lesser-known literary texts—some officially celebrated, others from the “censored” category. Where appropriate, the primary readings will be supplemented with short selections from the scholarly literature on colonialism, human rights, theories of race and ethnicity, Russian/Soviet nationality policies, and the politics of literacy under Communism. All readings are provided in English.



## Student Learning Outcomes

Students who successfully complete this course will be able to:

- Identify points of similarity and difference among the varied cultures gathered under the aegis of the Russian Empire/Soviet Union, and discuss the relationship of the ethnic parts to the imperial whole.
- Apply techniques of close reading and literary analysis to the comparative study of cultures and ethnic identities, as these are constructed and offered for consumption in works of literature.
- Analyze a literary text, identifying the significant poetic or rhetorical strategies it employs.
- Compare, contrast, and/or synthesize ideas presented in disparate texts, with appropriate attention to historical, political, and literary context, in an extended comparative essay.

## Assessment

- |                                    |            |
|------------------------------------|------------|
| ▪ Blog postings* .....             | <b>25%</b> |
| ▪ Class participation .....        | 10%        |
| ▪ Paper(s)† .....                  | 40%        |
| ▪ Final exam (non-cumulative)..... | <b>25%</b> |

\* All students will be expected to write one front-page post for [the course blog](#) and (in other weeks) comment on the blog at least once a week, for a total of **15** contributions over the course of the semester. Comments on the blog may respond to study questions posted by the instructor, or to comments posted by other students, or they may raise a question or an analytical point of the student's own choosing. Regardless of inspiration, they should address specific features of the text(s) under discussion, citing relevant examples and/or page numbers as appropriate. Postings should be 100-200 words long, and will be used to jump-start and enrich our in-class discussion.

† One 10-page paper (due on April 23) or two 5-page papers (one due on February 27, the other on April 23). Topics should be agreed with me in advance. Graduate students should plan to write the longer final paper; undergraduates may choose to write one longer paper or two shorter ones. Papers will be graded according to a three-part rubric available on Courseworks, which assesses each paper in terms of three main criteria: Argument (the quality of the logical reasoning set out in the essay), Evidence (the quality and depth of the research and/or textual evidence supporting the argument), and Readability (style, grammar, mechanics, usage, and elegance).

## Textbooks

The following books have been ordered into Book Culture, on 112<sup>th</sup> St. between Broadway and Amsterdam Avenue, and placed on reserve at the Barnard library. Other readings (including shorter texts, and those that are out of print) will be supplied via e-reserves on Courseworks; these are marked with an asterisk in the schedule.

German Sadūlaev, *I Am a Chechen!* (Harvill Secker; ISBN 978-1846552632)  
 Chingiz Aitmatov, *The Day Lasts More than a Hundred Years* (Indiana; ISBN 978-0253204820)  
 Chingiz Aitmatov, *Jamilia* (Telegram; ISBN 978-1846590320)  
 Hamid Ismailov, *The Railway* (Random House; ISBN 978-0099466130)  
 Kurban Said, *Ali and Nino: A Love Story* (Anchor; ISBN 978-0385720403)  
 Yuri Rytkheu, *A Dream in Polar Fog* (Archipelago; ISBN 978-0977857616)  
 Yuri Rytkheu, *The Chukchi Bible* (Archipelago; ISBN 978-0981987316)

## Schedule

Date	Topics and readings
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### January

Tu 17	Introduction: Race, ethnicity, nationality, literacy and literature in the Russian and Soviet empires.
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### I. The Caucasus: a hotly contested territory

Th 19	*Mikhail Lermontov (Russian), <i>Bela</i>
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- Tu 24 Kurban Said (origin uncertain), *Ali and Nino*, pp.3-153  
 Th 26 *Ali and Nino*, pp 154-275  
 Tu 31 \*Stories and poems by Georgian, Armenian, Daghestani, and Azeri writers, TBA

February

- Th 2 \*Fazil Iskander (Abkhazian), "Sandro of Chegem," "Prince Oldenburgsky," "The Story of the Prayer Tree" (from *Sandro of Chegem*)  
 Tu 7 \*Iskander, "Belshazzar's Feasts," "Tali, Miracle of Chegem" (from *Sandro of Chegem*)

**Interlude: Beyond the Empire (A Dialogue between Subcontinents)**

- Th 9 \*Afanasii Nikitin (Russian), *Journey Beyond Three Seas*  
 Tu 14 Film: *Journey Beyond Three Seas* (Bollywood/Mosfilm co-production, 1957)  
**Special Event:** Talk by Anindita Banerjee, Professor of Comparative Literature, Cornell  
 "The Journey of the 'Russian Columbus' from Victorian England to Bollywood" (6pm, Sulzberger Parlor)

**(back to the Caucasus)**

- Th 16 \*Alim Keshokov (Kabardino-Balkaria), "The View From White Mountain"; Tembot Kerashev (Adyghei), "A Tale of the Three Most Important Things for an Adyghei"; Khalimat Bairamukova (Karachai-Cherkessia), "Airan"; Khizgil Avshumalov (Dagestan), "Shimi Derbendi Moves in"; Rasul Gamzatov (Dagestan), "My Daghestan"  
 Tu 21 German Sadūlaev (Chechen), *I Am a Chechen!*, pp. 1-122  
 Th 23 *I Am a Chechen!*, pp. 123-243

**II. Central Asia**

- Tu 28 Chingiz Aitmatov (Kirghiz), *Jamilia*

March

- Th 1 Hamid Ismailov (Uzbek), *The Railway*, pp. 1-87 \*Stories and poems by Tuvan, Bashkir, Kazakh, Kalmyk, Tadjik, and Turkmen writers, TBA  
 Tu 6 *The Railway*, pp. 88-201  
 Th 8 *The Railway*, pp. 202-275  
 Tu 20 \* Stories and poems by Chuvash, Udmurt, Mansi, and Komi writers  
 Th 22 Aitmatov, *The Day Lasts More than a Hundred Years*, pp. 9-120  
 Tu 27 *The Day Lasts More than a Hundred Years*, pp. 121-282  
 Th 29 *The Day Lasts More than a Hundred Years*, pp. 283-352

April**III. The "Russian" Far East**

- Tu 3 \* Stories and poems by Kalmyk, Tuvan, Buryat, and Bashkir writers  
 Th 5 Yuri Rytkheu (Chukchi), *The Chukchi Bible*, pp. 3-125  
 Tu 10 *The Chukchi Bible*, pp. 129-232  
 Th 12 *The Chukchi Bible*, pp. 233-362  
 Tu 17 \* Stories and poems by Nivkh, Udeghe, Yukagir, and Yupik writers  
 Th 19 Yuri Rytkheu, *A Dream in Polar Fog*, pp. 7-99  
 Tu 24 *A Dream in Polar Fog*, pp. 100-237  
 Th 26 *A Dream in Polar Fog*, pp. 238-337

- May 8 Final exam, 9am-noon**



## IMAGINING THE SELF

Spring 2010  
 MW 11-12:15  
 Room TBA  
 Fulfills requirements: LIT, CUL

Prof. Rebecca Stanton  
 226A Milbank, x4-3313  
 rstanton@barnard.edu  
 Office hours: M 1-3 and by appt.

In this course, we will take a close look at the construction of the self in texts written in a variety of genres, languages, and eras, drawing comparisons among different literary forms and cultural traditions, and paying special attention to the tensions inherent in self-narration: self-invention vs. self-disclosure, design vs. "truth," memory vs. imagination, etc. Beginning with some of the earliest texts in which a character tells stories of himself, we will examine the various ways in which the narrating self is formed and deformed by the literary conventions that define him, including certain typical plots of the life story, such as the trip to the Underworld, the childhood epiphany, the voyage of discovery, sin and redemption. We will also read some seminal texts from the theoretical literature on autobiography and discuss the ways in which theory both informs and complicates our reading of self-narratives.

Among the questions we shall ask of our texts are the following: What are the risks and rewards of self-narration? Why do we read the "selves" of others? What tools do authors use to turn their lives (or imaginary lives) into narrative? Is the impulse to self-narration universal, or must one be 'extraordinary' to feel it? Is there any such thing as a strictly 'autobiographical' narrative, and if so where do we draw the line? What do we do with texts, like *I, Rigoberta Menchú*, in which the main character tells her story "in her own words" via a narrative actually penned by someone else? Conversely, what do we do with texts, like Dante's *Inferno* and Wordsworth's *Prelude*, in which the author and protagonist are "the same," but the events described are clearly not literally "true"? And how do these questions of genre and form affect our reading of fictional "autobiographies," like Tolstoy's *Childhood*, Lermontov's *Hero of Our Time*, or Nabokov's *Lolita*?

### BOOKS:

The following books are available at Book Culture, 536 West 112th Street (between Broadway and Amsterdam), and on reserve in Butler Library. You are welcome to look for cheaper used copies, but please be sure to get the editions listed below. Readings marked in the schedule with an asterisk (\*) will be distributed in a course reader.

- Augustine of Hippo, *Confessions*, trans. Henry Chadwick (Oxford)
- Dante Alighieri, *Inferno*, trans. Allen Mandelbaum (Bantam)
- Jean-Jacques Rousseau, *Confessions*, trans. Angela Scholar, ed. Patrick Coleman (Oxford)
- Margery Kempe, *The Book of Margery Kempe*, trans. Barry Windeatt (Penguin)
- Mikhail Lermontov, *A Hero of Our Time*, trans. Vladimir Nabokov (Everyman's Library)
- Rigoberta Menchu et al., *I, Rigoberta Menchu: An Indian Woman in Guatemala* (Verso)
- Vladimir Nabokov, *Lolita* (Vintage)
- Vladimir Nabokov, *Speak, Memory: An Autobiography Revisited* (Vintage)
- Sidonie Smith & Julia Watson, *Reading Autobiography* (U. of Minn.)

### GRADING:

- |  |     |
|--|-----|
| ▪ Class discussion                                     | 20% |
| ▪ Journal <sup>1</sup>                                 | 25% |
| ▪ Paper(s) (1 x 10pp. <b>OR</b> 2 x 5pp.) <sup>2</sup> | 30% |
| ▪ Final exam   | 25% |

<sup>1</sup> In keeping with the subject matter of the course, and especially with our sub-topic "The Self as Reader," you will be asked to keep a **journal** reflecting on your reading, and to hand it in every

two weeks (on paper or electronically; you may instead choose to keep a blog, and send me the URL). You should use your journal

- (a) to reflect on your own reaction to the assigned texts;
- (b) to examine *why* you respond to each text the way you do – i.e. what your response reveals about **the way the text works** and/or about you as a reader; and
- (c) to identify questions or topics that you plan to bring up in the class discussion.

Your journal entries may be as long or as short as you wish. The only requirement is that they be genuinely thoughtful. Expressing boredom is both valid and acceptable, as long as you also reflect on *why* you are bored and what it is about the text that fails to inspire or attract you. Your reasons might be personal, cultural, theoretical, mysterious, or any combination of the above.

<sup>2</sup> You may choose whether to write two five-page papers (due on March 5 and May 3, respectively), or undertake a more ambitious project culminating in one 10-page paper (due May 3). I will suggest some topics, but you should feel free to modify these or write about something completely different that interests you. However, please consult me before you begin working on a paper topic of your own devising! If you choose to write the ten-page paper, you should include a research component, i.e. consult and acknowledge, as appropriate, any theoretical and critical texts of direct relevance to your topic.

## SCHEDULE:

<u>Date</u>	<u>Topics and Readings</u>
<u>January</u>	<b>Introduction.</b>
Wed 20	The problem of autobiography. “Design” vs. “truth”; authenticity and invention. <u>Theory:</u> Smith and Watson, Chapter 1: “Life Narrative: Definitions and Distinctions”
	<b>I. Self-narrative in antiquity: epic travelers</b>
Mon 25	*Homer, <i>Odyssey</i> : Books 9-12. <u>Theory:</u> Smith and Watson, Ch. 3: “Autobiographical Acts”
Wed 27	*Vergil, <i>Aeneid</i> : Books 2-3
<u>February</u>	<b>II. The reading self: textual and spiritual travelers</b>
Mon 1	(St.) Augustine of Hippo, <i>Confessions</i> : Books 1-5 <u>Theory:</u> Smith and Watson, Ch 2: “Autobiographical Subjects.”
Wed 3	Augustine, <i>Confessions</i> , Books 6-9 → <i>Hand in journals</i>
Mon 8	Dante Alighieri, <i>Inferno</i> : Cantos 1-12
Wed 10	<i>Inferno</i> : Cantos 13-24
Mon 15	<i>Inferno</i> : Cantos 25-34
Wed 17	Margery Kempe, <i>The Book of Margery Kempe</i> : Proem to Chapter 25 (pp. 33-96). → <i>Hand in journals</i>
Mon 22	<i>The Book of Margery Kempe</i> : Chapters 26-35 (pp. 96-125), 42-49 (pp. 137-158), 61-67 (pp. 187-205), 78-81 (pp. 224-238), 86-89 (pp. 250-261). → <i>Suggested paper topics handed out</i>
	<b>III. Selves in the making: the discovery of childhood</b>
Wed 24	Jean-Jacques Rousseau, <i>Confessions</i> , Foreword and Books 1-2 (pp 3-85)



March

- Mon 1 Rousseau, *Confessions*, Book 3.  
Theory: Smith and Watson, Ch. 4: "Life Narrative in Historical Perspective" (pp. 85-96 only)  
 \*Mikhail Bakhtin, "Epic and Novel" (excerpt)
- Wed 3 Rousseau, *Confessions*, Book 4 and Appendix ("Neuchâtel Preface")  
Theory: Smith and Watson, Ch. 5: "History of Autobiography Criticism, Part 1")  
 ➔ *Hand in journals*
- Fri 5 ➔ **5-page papers due at 5pm; please email as an attachment in .doc or .rtf format.**
- Mon 8 \* William Wordsworth, *The Prelude* (1799); possible excerpts of 1805/1850 versions TBA.  
Theory: Smith and Watson, Ch. 4: "Life Narrative in Historical Perspective" (pp. 97-109).
- Wed 10 \*Leo Tolstoy, *Childhood*
- Mon 22 \*Marcel Proust, *The Way By Swann's*, Ch. 1.
- Wed 24 \*Isaac Babel, "Childhood," "The Story of My Dovecote," "First Love," "In the Basement,"  
 "Awakening"  
 \*Theory: Philippe Lejeune, "The Autobiographical Pact"  
 ➔ *Hand in journals*

**IV. The stolen self: Forms of ventriloquism**

- Mon 29 Rigoberta Menchu et al., *I, Rigoberta Menchu: An Indian Woman in Guatemala* : Translator's note, Introduction, and Chapters I-VII; also skim Chapters XII-XXI  
Theory: Smith and Watson, Ch. 6: "History of Autobiography Criticism, Part 2"
- Wed 31 *I, Rigoberta Menchu*: Chapters XXIV-XXXIV  
 \*Criticism: **articles TBA**

April

- Mon 5 Mikhail Lermontov, *A Hero of Our Time*: "Bela," "Maksim Maksimych," "Taman"
- Wed 7 *A Hero of Our Time*: "Princess Mary," "The Fatalist"  
 ➔ *Hand in journals*

**V. Self under a microscope: Vladimir Nabokov as case study**

- Mon 12 Nabokov, *Speak, Memory*: Foreword and Ch. 1-5.  
Theory: Smith and Watson, Ch. 7: "A Tool Kit"  
 ➔ *Suggested paper topics handed out*
- Wed 14 *Speak, Memory*: Ch. 6-9.
- Mon 19 *Speak, Memory*: Ch. 10-15.
- Wed 21 Nabokov, *Lolita*, pp. 1-97 (including "Foreword" by "John Ray Jr.")
- Mon 26 *Lolita*, pp. 97-166.
- Wed 28 *Lolita*, pp. 166-247.  
 ➔ *Hand in journals*
- Fri 30 **Second 5-page paper OR single 10-page paper due at 5pm; please email as an attachment in .doc or .rtf format.**

May

- Mon 3 *Lolita*, pp. 247-309, and Afterword (pp. 311-17).

**Date TBA Final Exam**

# REACTING TO THE PAST

BC 1617x  
Fall 2011  
MW 9:10-10:25  
227 Milbank Hall

Prof. Rebecca Stanton  
226A Milbank, x4-3133  
rstanton@barnard.edu  
Office hours: M 10:30-12:30, and by appt.

## INTRODUCTION

“Reacting to the Past” introduces students to a selection of the major ideas, texts, and debates that have shaped the world we live in today. It uses a role-playing format to replicate the historical context in which these ideas acquired significance, so that you can consider them as they were first considered – by thinkers and actors on the world stage for whom they were radical, urgent, and contemporary.

Because “Reacting to the Past” is an unconventional learning experience, all students should read the “Introduction to Reacting to the Past,” which will be emailed to students prior to the first meeting, and come to the first class prepared to ask questions. Students should also begin the reading for the first class of the Athens game as soon as possible.

### Student Learning Outcomes (First-Year Seminar)

1. Students in First-Year Seminars will develop their skills in critical reading and analysis, writing, and effective speaking.
2. They will assess and use textual evidence in support of oral and written arguments.
3. Students will explore important issues through significant texts ranging across genres, disciplines, and historical periods.

## REQUIRED READINGS

All students should purchase the following books, which are available from Book Culture, 536 West 112th St (between Broadway and Amsterdam). Feel free to buy used copies, but be careful to get the right editions.

- Josiah Ober and Mark C. Carnes, *The Threshold of Democracy*, Third Edition (Longman, 2004)
- Plato, *The Republic* (Penguin)
- Mark Carnes and Daniel Gardner, *Confucianism and the Succession Crisis of the Wanli Emperor*, Third Edition (Longman, 2004)
- Confucius, *Analects* (Penguin)
- Ray Huang, *1587: A Year of No Significance* (Yale)

The game packet for “Greenwich Village, 1913” is not yet published; it will be made available as a PDF file on Courseworks (<https://courseworks.columbia.edu>), which you may download and/or print out as you wish. Most of the primary readings for that game will also be provided as PDF files or online editions. You may wish to bookmark the following two websites, which provide access to two texts that will be central to the political issues in the game:

- Mary Wollstonecraft, *Vindication of the Rights of Woman*:  
[www.fordham.edu/halsall/mod/mw-vind.html](http://www.fordham.edu/halsall/mod/mw-vind.html)
- Karl Marx, *Manifesto of the Communist Party*:  
[www.marxists.org/archive/marx/txindex.htm](http://www.marxists.org/archive/marx/txindex.htm)

Additional online resources and suggestions for further reading will be provided on Courseworks.

## LAPTOP COMPUTERS

Please do not bring these to class. (For some classes, you may find you have a compelling reason to need to bring one; in this case, please ask my permission beforehand. I will, of course, be happy to accommodate any technology required by a student with a disability.)

## FIELD TRIPS AND OTHER IMPORTANT DATES

Please take note of the field trips that are scheduled for **Sunday, October 16** and **Sunday, December 4**. Unless you have an absolutely binding prior commitment (such as a sports fixture) or a compelling excuse such as illness, you are expected to attend both of these field trips. The Greenwich Village trip is especially important, since it includes a class session! If you know in advance that you can't go on a given field trip, please let me know as early as possible. Note as well that NO classes are cancelled for Thanksgiving. You are expected to be in class as usual on Wednesday, Nov. 23, and Monday, Nov. 28.

## GRADING POLICY

You will complete 5 formal writing assignments over the course of the semester, most of which will also be speeches. These writing assignments and speeches will account for 2/3 of your final grade. The other 1/3 will be based on your participation in class discussions and group work (including creative work). Winning a game will boost your participation grade for that game by 1/3 of a grade (e.g. from B to B+).

Each assignment will receive a score out of 20, as explained below. These scores *do not correspond to letter grades* (A, B, C, etc.). They are meant to help you identify where your writing and speaking are strongest and where they are weakest, and to chart your improvement over the course of the semester. Unless you are superhuman and flawless, you will not see scores of 20. In fact, you should be prepared to see scores of 8 or 10 on early assignments. This is normal; look closely at my written comments to see what you need to work on.

Your final grade will be assessed on the basis of your overall record in class and on the assignments. It will be arrived at thoughtfully, not "computed" mathematically. By all means, do come and talk to me during the semester about the class and how you're doing. But please do not expect me to tell you "what your current grade is"; this is a question that has no meaningful answer until all three games are complete.

## ASSIGNMENTS

For reasons that will become obvious, it is crucial that you do all assigned readings thoroughly and on time. Otherwise you will find yourself getting completely lost, and your team-mates will not thank you! In addition, for each game, students will be expected to complete about 8 pages of writing. Usually, there will be two separate assignments, although the nature of the writing assignment depends on your particular role. Students will also be speaking in class – a lot. 2/3 of the grade for each game will be based on your formal writing and speaking, with class participation making up the other 1/3. There is no midterm or final exam.

A little more detail about the speaking and writing requirements follows.

## SPEAKING

For each game, you will prepare one or two formal speeches which you will **deliver – not read** – to the whole class. These should be about 5 minutes long (the written version should be 3-4 double-spaced pages). Each speech you make is meant to persuade your audience to come around to your point of view, so it should obviously be well-researched, well-argued, and carefully worded. But it should *also* be delivered with verve, conviction, and apparent spontaneity – so that your audience gets the sense that you know what you are talking about and that your opinions are sincere. To this end, you should neither read your speech aloud nor (necessarily) memorize it word for word; instead, write the *ideal* version of the speech (which you will hand in to me), practice it with your "script" in hand a couple of times, and then write yourself a set of note cards or bullet points that will enable you to deliver the *gist* of the speech without forgetting any important points, but will also allow you to "speak from the heart" while looking your audience in the eye. A speech that is mumbled, garbled, or read aloud from a script will lose points both in the game and in the gradebook. **(Note that special speaking workshops will be offered on September 14 and 15.)**

Being able to make an argument articulately and persuasively in a public forum is a crucial skill for anyone who wants to get things done in the real world!

## WRITING

You will also submit written versions of your speeches (think of this as an “ideal” version of your speech, a script that you prepare and then memorize the main points of, but do not read aloud), along with any other written assignments required by your role, to me for grading. The written “ideal speech” is due on the day that you give the speech in class. On that day, please hand in the following:

- the written version of your speech  
(3-4 pages double-spaced, 12-point font, due at the **beginning** of class)
- any notes you used while giving your speech orally  
(maximum of 1 page or 6 notecards, due at the **end** of class)

These will be handed back to you at the next class session.

Each of your written speeches will receive a score out of 20, broken down as follows:

- I. **Logic (5 pts).** This rubric assesses the structural soundness of your argument. Is your paper well-organized? Does it lead the reader/audience through a series of logical steps, each well-supported by appropriate evidence, to your conclusion? Do you use logically appropriate “[transition words](#)” (and, yet, but, because, whereas, nevertheless, furthermore, however, therefore, etc.) to connect each sentence to the next, and each paragraph to the next? If you have resorted to any **logical fallacies**\* in the hope of bamboozling your audience, have you correctly labeled these in your footnotes? (If I find a logical fallacy that you have not labeled, I will assume it is a mistake and deduct points.)
- II. **Content (5 pts).** This rubric assesses whether or not you have “done your homework” on the issues your speech addresses. Your Game Book and role sheet do not contain everything you need to know in order to make an argument for your position. These resources tell you roughly **what** you want to happen, but you must go beyond them in order to figure out **why** you want to pursue certain policies and **how** these policies might, practically speaking, be pursued. Remember that you are dealing with real historical places, people and events; while you are free to suggest a different course of action from that which was historically taken, you must know what the range of plausible possibilities for such action was – which you can only find out by undertaking historical research.  
You should take the Game Book only as a starting-point -- a blueprint to help you generate good questions about the material, which you will then try to answer through your research. Ask yourself, “What kind of information would I need to include in this paragraph in order to convince a stranger that the point I am making is valid?” Once you have your questions, use the rich resources of the Internet and the library to track down the information you need. (*Hint*: if I can find out that one of the “facts” or assumptions in your paper is wrong merely by performing a simple Google search, you haven’t done your homework.)
- III. **Style (5 pts).** Under this rubric, I consider all the things that make your paper *rhetorically effective*: clarity and concision, word choice, appropriate use of metaphor and/or other figurative language, freedom from cliché, and most of all, impeccable grammar and **usage** (see below).
- IV. **Delivery (5 pts).** This rubric assesses the effectiveness of your speech as an oral performance: do you establish contact with your audience, use appropriate vocal emphasis, and speak with expression? Do you avoid stumbling over words, misplacing the emphasis in sentences, and losing momentum between high points?

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\* **Logical fallacies** (especially the Appeal to Authority, Appeal to Popularity, Sweeping Generalization, and Straw Man arguments) are sometimes employed deliberately by dishonest arguers seeking to sway their audience by any means necessary. It may sometimes be appropriate for you (when in character) to use these sleazy tools. **If so, please insert a footnote in the written copy of your speech to tell me which fallacy you are deliberately committing.**

**Resources for your writing process:** *Rules for Writers* by Diana Hacker is the official writing manual for Barnard College. If you do not already have a copy, please acquire one (new or used). My comments on your papers will refer to this book. I will also ask you to become familiar with the following websites:

<http://www.logicalfallacies.info/>

<http://www.wsu.edu/~brians/errors/errors.html>

-- which catalogue, respectively, a set of common **logical fallacies** and a plethora of common errors in **English usage**, many of which are all too frequently found in Barnard student papers (and, regrettably, in the public discourse sustained by politicians, journalists, etc., who ought to know better).

Fumbling **English usage** is one of the easiest ways to make an intelligent and well-thought-out argument sound foolish and illiterate, so you will be doing yourself a big favor if you consult the “errors” website ahead of time to avoid making obvious howlers in your speeches. If (in my comments on your paper) I point out a usage error, please look it up, make a note of it, and be sure not to repeat it in future assignments! This, more than any other single effort you make in your writing and public speaking, will ensure that you *sound* as educated as you *are* by the time you leave Barnard.

Finally, don’t overlook the **Writing Center** (<http://www.barnard.edu/writing/writingcenter.html>) as a potential resource. Their philosophy is that “every writer needs a reader” and “no piece of writing is ever truly finished,” so they are ready to offer you feedback on a draft of your paper in the expectation that you will benefit from constructive criticism and will put in the effort required to make your paper more clear, elegant, and convincing.

## RESEARCH

While you all no doubt have extensive experience at Internet research, you may not know the ins and outs of the library catalog so well. Luckily, Barnard has reference librarians on duty every day to help you find information on the topic you’re researching. Go and talk to them! For more information and a list of Reference Desk open hours, see: <http://www.barnard.edu/library/reference/>.

Needless to say, any source (including the Game Book) of information used in your speech should be cited in a footnote or an in-text reference in the written version (see *Rules For Writers* for acceptable formats). If you use in-text citations, keep them brief, and include a Works Cited list with the full bibliographic information at the end of your paper.

## SCHEDULE OF CLASSES AND ASSIGNMENTS

### September

W 7 Introductions; Athenian history to 403 B.C.E (Olympiad 94, year 2 by the Athenian calendar).

### **Game 1. The Threshold of Democracy: Athens in 403 B.C.**

The readings and assignments for this game are outlined in the game book (Ober and Carnes, *The Threshold of Democracy*). The activities for each session are summarized and explained on pages 33-38 (“Classroom Schedule”). Please ignore the book’s schedule of Assembly topics; we will follow the schedule below.

M 12 Class 1: Discussion of the *Republic*, Books I-III. Distribution of roles.

*Before class:* Please read the entire game book (excluding Appendices), as well as *Republic* I-III.

W 14 Class 2: Discussion of *Republic* IV-V and Documents (Game Book, Appendix B).  
Faction meetings.

**W 14 and Th 15, 12:15-1:10pm: Special speaking workshops with Lily Lamboy (room TBA).**

M 19 Class 3: Assembly Session 1: Reconciliation Agreement

W 21 Class 4: Assembly Session 2: Electorate (who can vote?), Agency (how will government decisions be made?), and Welfare (will people be paid for democratic participation?)

M 26 Class 5: Assembly Session 3 (suggested topic: Education and social organization)  
*Later in the day: THE BIG PNYX* (stay tuned for details)

W 28 Class 6: Assembly Session 4 (suggested topic: Remilitarization and imperialism)

### October

M 3 Class 7: Dikasteria Sessions.

W 5 Class 8: Final Assembly Session (topic open).

M 10 Post-mortem discussion (winner/s revealed!). Begin reading China game materials.

### **Game 2. Confucianism and the Succession Crisis of the Wanli Emperor, 1587**

W 12 Class 1: Introduction; first discussion of *Analects*.

*Before class:* read Game Book (GB), but not appendices; read *Analects*, Books I-IX.

**Sun 16 10am-12pm: Met Museum Tour (Ancient Greek galleries and Ming Scholar's Court)  
Departure from Barnard Hall lobby at 10am SHARP (tour starts at 11am)**

M 17 Class 2: Discussion of *Analects*, cont. Appointment of FGS. Roles distributed.

*Before class:* read *Analects*, Books X-XX, and "State and Society Under the Ming" (GB Appendix)

W 19 Class 3: *1587: A Year of No Significance*. Private interviews with Wan-Li and FGS.

*Before class:* read *1587: A Year of No Significance* (pp. 1-74) and Zhang Juzheng biography (GB)

M 24 Class 4: First audience with Wanli Emperor

W 26 Class 5: Second audience with Wanli Emperor

M 31 Class 6: Wanli Emperor and First Grand Secretary respond

### November

W 2 Classes 7 and 8 (combined): Final presentations to Wanli Emperor. Decision rendered.

M 7 *no class (Election Day weekend)*

W 9 Post-mortem discussion. Fill out survey for GV 1913 roles; begin reading game materials for Mon.

### **Game 3. Greenwich Village, 1913: Suffrage, Labor and the New Woman**

*Sun 13 7pm: Screening of Warren Beatty's [REDS](#). Dessert served. Location TBA.*

M 14 Class 1: Women's Rights and Suffrage

*Before class:* read Game Book, pp. 1-4, 45-57, 100-129, 145-147, 193-201.

W 16 Class 2: Labor and Labor Movements. *Before class:* read Game Book, pp. 58-74, 152-177.

M 21 Class 3: Bohemia and the Spirit of the New.

*Before class:* read Game Book, pp. 75-87, 208-222, 223-24, 240-42, 269-276; also pp. 5-32, 92-98.

W 23 Class 3.5: Extra set-up class. Art activities and multimedia. **Roles distributed.**

M 28 Class 4: The Suffrage Cause (game session run by Suffrage Faction).

*Before class:* read Game Book, pp. 130-144, 148-151.

W 30 Class 5: Labor Has Its Day (game session run by Labor Faction)

*Before class:* read Game Book, pp. 178-192.

### December

**Sun 4 10am-2pm: Walking tour of Greenwich Village, followed by Class 6: The Feminist Mass Meeting** over lunch at the former "Polly's" (now La Lanterna Caffè, a restaurant on the same site). All Villagers should come prepared to speak today. Prepare by reading Game Book, pp. 243-268. **IMPORTANT:** We will meet at 10am in the lobby of Barnard Hall. **DRESS WARMLY!!!**

M 5 Class 7: Mabel Dodge's Evening.

W 7 Class 8: *The Masses* and the Vote.

M 12 Class 9: Coda and Post-Mortem. Course evaluations.

## Writing an academic essay

What does a student have to do to get an “A” on a paper around here, anyway? Here are four basic rules of thumb. Be sure to check yourself for the four issues outlined below – both when you first start writing, and when you start editing your first draft into its final form. The reverse side of this page lists a few of the specific pitfalls I’d like you to avoid in your writing, and some resources for improving the quality of your prose.

1. **Make an argument.** Usually, your argument should proceed from the evidence (i.e., specific textual quotations) that you have found – not vice versa. Pose yourself a question and answer it *on the evidence*, then set about demonstrating why your answer is satisfying. (If, in the course of doing so, you find a *better* answer, discard your old argument and make a new one that demonstrates the superiority of that better answer.) Make sure that you are not filling up pages with “fluff” or “padding” (i.e., text that does not actively further your argument); your paper should make at least one good point per paragraph. Use well-chosen transition words (see *Bedford 3, Rules For Writers 4*) to identify the logical relationship between one idea and the next.
2. **Provide clear evidence.** Each point you make must be backed up with *textual evidence* (i.e., quotations or other information that illustrates your point), and the *relevance* of each piece of evidence must be clearly explained. The best way to do this is in the part of the sentence that *introduces* the quotation. For example:

<b>BAD:</b>	In “The Story of My Dovecote,” the narrator says: “Nowadays I know that Shoyl was merely an old ignoramus and a naïve liar, but I have not forgotten his stories, for they were very good.”
<b>GOOD:</b>	In “The Story of My Dovecote,” the narrator draws a clear distinction between a “good” story and a “true” one: “Nowadays I know that Shoyl was merely an old ignoramus and a naïve liar, but I have not forgotten his stories, for they were very good.”

A further advantage of doing it this way (explaining in advance the relevance of the excerpt you are about to quote) is that if there’s a *discrepancy* between your interpretation of the quotation and the quotation itself, it will be obvious right away, and you can fix it (preferably by changing your interpretation, not the quotation).

3. **Make no mistakes in your grammar or usage.** If an argument is *logical*, it should be easy to make it *grammatical*. The laws of grammar reflect those of logic, just as our vocabulary (“therefore,” “because,” “furthermore,” “and,” “but,” etc.) adequately describes most logical relationships that are likely to exist among different parts of your argument, or between your evidence and your interpretation thereof. Note that to earn the grade of A, your paper must be perfect or near-perfect in its use of standard written English; therefore, it is in your best interests to use vocabulary and sentence structures that are well within your control. Simplicity and accuracy are good; wordiness and pretension, bad.
4. **Use strong language.** “Strong” language includes active verbs, accurate vocabulary, and all words that have *specific, well-defined meanings*. “Weak” language includes passive verbs, “lite” verbs (“be,” “have,” “give” -- as in, “Wordsworth gives a feeling of joy in nature”), and vague prepositions (“with,” “on,” “as to,” “all about” -- as in “I’m writing on Tolstoy, but it’s all about death with him”).  
Check to see whether your language reflects anxiety about your argument: if you’re using the passive voice (e.g., “A parallel may be drawn here between...”; “The argument can be made that...”), is it because you’re subconsciously trying to *distance* yourself from the argument that “can be made” (but *you’re* not making it, no siree!) ? If so, what is it about the proposed argument that embarrasses you? Does it require the falsification of evidence, or is it in fact an argument for which there is *no* evidence?

Similarly, if you’re relying a lot on “low-density words” (“lite” verbs, vague prepositions), it could be that you haven’t worked out precisely *what* it is you’re trying to say about the logical relationships you’re describing. Get it clear for yourself, and then make it clear to your reader. Diana Hacker (*RFW/Bedford* 8, 16, 18) offers good tips for fixing language that is weak or vague.



## Writing an academic essay, cont.

Use the following checklist both before and after drafting your paper to make sure you have avoided certain specific problems. Do not omit the crucial step of proofreading!

- **Students who are particularly focused on crafting an argument** (e.g., in *Reacting to the Past*) should read sections 5-6 of the *Bedford Handbook* or sections 47-48 of *Rules For Writers* ("Constructing Reasonable Arguments" and "Evaluating Arguments") before they begin. In older editions of the two handbooks, these sections may be differently numbered (or missing altogether); check the index.
- **Students who are analyzing a work of literature** should read section 55 of the *Bedford Handbook*, "Writing About Literature" (or, in a pinch, *Rules For Writers* section 46, "Writing About Texts") before they begin. The *Bedford* explanations are better than those in *Rules For Writers*. In older editions of the two handbooks, these sections may be differently numbered (or missing altogether); check the index.
- Two websites every student should know and consult frequently (diagnose yourself!):
  - <http://www.logicalfallacies.info/> (a list of logical fallacies, with examples)
  - <http://www.wsu.edu/~brians/errors/errors.html> (a fully searchable, economically explained list of common errors in English usage).
- Use commas when they are called for, but not when they're not: especially, never insert a single comma between subject and verb. (If you have inserted a descriptive phrase between subject and verb, set it off with a pair of commas: e.g., "Athenians, being naturally intelligent, believe....") **See RFW/Bedford 32** (esp. 32a, b, e).
- Don't use "thus" unless you mean "in this way." (Usually, the less pretentious "so" is preferable anyway.) Especially, avoid using "thus" as a substitute for "therefore" – it's not a good match.
- Just don't ever use the verb "utilize," ever. Same goes for any other polysyllabic verb that means exactly the same thing as a nice, ordinary, one-syllable, everyday, hard-working verb. (**See RFW/Bedford 17b** and the Glossary of Usage at the back of the book; in my edition of RFW, the Glossary begins on p. 531.)
- The above rule does not apply to "be" (is, are) or "have" (has, had). Those are not hardworking verbs but usually very lazy ones which can be replaced with more specific language, to everyone's benefit. (**See RFW/Bedford** sections 8 and 16d.)
- Also lazy: the use of inaccurate or vague prepositions or prepositional phrases. Be especially wary of "with" and "on" used in sentences that actually call for a different or more specific preposition; and steer clear of "as to" and "in terms of" altogether: **see** <http://www.wsu.edu/~brians/errors/internsof.html>.
- Along the same lines, avoid using *this*, *that*, *which*, and *it* to refer to broad, vague, or nebulous concepts you have mentioned in a previous sentence or clause. Instead, use specific nouns to name the subjects and objects of your verbs (and prefer concrete subjects to abstract ones); **see RFW/Bedford 23**.
- A quotation should never just be "thrown in" without being surrounded by words of your own that directly analyze it, telling the reader what to expect *before* and what to notice *after* she's read it. (**See RFW 54** or *Bedford 52*.)
- Dangling and/or misplaced modifiers, mixed constructions, and faulty parallelisms tend to "nest" in prose that is otherwise well-formed and free of more basic errors (such as misused punctuation and subject/verb disagreements). To weed these out, refer to RFW/Bedford sections 9, 11, and 12 (*//*, **mix**, **mm/dm**).
- A special case of the dangling modifier which is regrettably widespread among Barnard and Columbia students: the "By \_\_\_\_ing" construction. If you must use this construction (it is rarely necessary), please remember to apply the following tests before moving on:
  - **GRAMMAR:** To avoid a dangling modifier, you must ensure that the implied subject of the "-ing verb" (e.g. "By **invading** Persia...") is the same as the actual subject of the main verb in the sentence ("...**we** risk...").
  - **LOGIC:** You also need to make sure that the activity described by the "-ing verb" (e.g., "invading") is indeed the cause of the result stated in the main verb of the sentence (e.g., "risk").
- For further information and instruction, I strongly recommend sections 14, 16, 17 and 18 of *Rules For Writers* or the *Bedford Handbook* (**emph**, **w**, **appr**, **exact**). These sections contain very focused and clear tips to make your writing more focused and clear! Hold yourself and your prose to a high standard: there is no excuse for sloppy, vague, nonstandard, pretentious, or approximate language when the tools for attaining precision, clarity and elegance are so close to hand.



# *Берегись автомобиля!*

## Часть 1

### I. ДО ПРОСМОТРА.


#### 1. Лексика

Посмотрите на лексику, которая употребляется в первые 7 минут фильма. Как вы думаете, о чём идёт речь в фильме?

угнать машину  
совершить преступление  
кража  
украсть  
преступник  
следователь  
«Действует одна и та же рука»  
детективный фильм

#### 2. Догадайтесь по картинам.

Это главные герои фильма. Как вы думаете: какой из них следователь? Какой из них преступник? Судя по лицу, какой характер у Подберезовикова? У Деточкина?

<b>Берегись автомобиля</b>	
	
Режиссёр	Эльдар Рязанов
В главных ролях	Иннокентий Смоктуновский Олег Ефремов Андрей Миронов Анатолий Папанов
Кинокомпания	Киностудия «Мосфильм». Творческое объединение «Луч»
Длительность	90 мин.
Страна	 СССР
Язык	русский
Год	1966



Максим Петрович Подберезовиков



Юрий Иванович Деточкин

## II. Пёрвая сцэна: 00:00-03:41

### 1. Запóлните прóпуски.

Словарь	
зритель	<i>viewer</i>
утверждать	<i>to affirm</i>
настаивать	<i>to insist</i>
случаться/случиться }	<i>to happen</i>
происходить/произойти }	
оспаривать (< спор)	<i>to dispute (a dispute)</i>

Зритель \_\_\_\_\_ детективные фильмы. Приятно \_\_\_\_\_, заранее зная, чем она кончится. И вообще, лестно чувствовать себя умнее авторов...

Жители столицы утверждают, что эта невероятная \_\_\_\_\_ в Москве. Одесситы настаивают, что она случилась именно \_\_\_\_\_. Ленинград и Ростов-на-Дону с этим не согласны. Семь городов оспаривают это, точно так же, как \_\_\_\_\_ называют себя родиной Гомера. Надо сказать по секрету, что неизвестно, где происходила эта история... и \_\_\_\_\_ ...

Итак, как вы заметили, стояла тёмная \_\_\_\_\_. Неизвестный очень старался стать незамечанным, и это ему удалось. \_\_\_\_\_ так темно, тихо и пустынно, что невольно хотелось **совершить преступление**.

2. Слушайте музыку в конце этого «предисловия». Как вы думаете, к какому жанру принадлежит фильм?

## III (a). Вторáя сцэна: 05:11-05:30

### Запóлните прóпуски.

Словарь	
по счёту	<i>in succession</i>
действовать	<i>to act, be at work</i>
опыт(ный)	<i>experience(d)</i>
умелая	<i>to know how to do something</i>
from уметь	
перчатки	<i>gloves</i>

-- Итак, из одного района угнана третья по счёту \_\_\_\_\_. Действует одна и та же рука, опытная и умелая!

-- Максим Петрович, \_\_\_\_\_ в хлопчатобумажных перчатках фабрики номер восемь.

-- Тогда это не Федка Злотой-Зуб.

### III (б). Вторая сцена: 05:40-06:23

#### 1. Догадайтесь по картине



- a) Кто эти люди? Где они?
- b) Как они относятся друг к другу?
- c) Чей портрет висит на стене? Почему?

#### 2. Заполните пропуски.

<p><b>Словарь</b></p> <p>ночевать</p> <p>гараж; безгаражный</p>	<p><i>to spend the night</i></p> <p><i>garage; garageless</i></p>
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лёгче (легко́)	<i>easier (easy)</i>
применять учение	<i>apply a doctrine</i>
<b>Станисла́вский, сверхза́дача</b>	<i>[see below]</i>
любопытный	<i>curious</i>
путь наибольшего сопротивления	<i>the path of greatest resistance</i>
поймать	<i>to catch</i>

-- А вы \_\_\_\_\_, Таня, что во дворе, где произошла кража, и \_\_\_\_\_ на улице, ночует много безгаражных машин?

-- Да.

-- А украсть машину, которая на улице, ведь легче, чем \_\_\_\_\_?

-- Это \_\_\_\_\_..

-- Если тут применять учение Станиславского о сверхзадаче, возникает любопытная мысль: \_\_\_\_\_ идёт по пути наибольшего сопротивления. А \_\_\_\_\_?..... Вот, раскрыв его сверхзадачу, мы поймаем \_\_\_\_\_.

-- Это грандиозно!

### Из Википедии:

**Константи́н Серге́евич Станисла́вский** (настоящая фами́лия — Алексе́ев; 5 [17] января 1863, Москва́ — 7 августа 1938, Москва́) — ру́сский теа́тральный режиссё́р, актёр и педаго́г, реформато́р теа́тра. Созда́тель знамени́той актёрской систе́мы, кото́рая на протяже́нии 100 лет имее́т о́громную популя́рность в Росси́и и в ми́ре. На́родный арти́ст СССР (1936). В 1888 го́ду́ стал оди́м из основа́телей Моско́вского о́бщества иску́ства и литерату́ры. В 1898 го́ду́ вме́сте с Вл. И. Немиро́вичем-Данче́нко основа́л Моско́вский Ху́дожественный теа́тр (МХАТ).

В теорию театра Станисла́вский вве́л два важных термина:

#### **«сверхза́дача»**

— гла́вная це́ль пьёсы, персона́жа, или актёрского образа.

#### **«сквозно́е действо́ние»**

— то, что делает персона́ж, как он себя веде́т, ради этой гла́вной цели.

Константин Сергеевич Станиславский



Имя при рождении:

Константин Сергеевич Алексеев

Дата рождения:

5 (17) января 1863<sup>[1]</sup>

Место рождения:

Москва, Российская империя

Дата смерти:

7 августа 1938<sup>[1]</sup> (75 лет)

# *Берегись автомобиля!*

## Часть 2

### I. ДО ПРОСМОТРА.



#### 1. Новый персонаж

Познакóмьтесь: это Дима.

Дима рабóтает в магазине, где продаются телевизоры, **магнитофóны** (*cassette players*), **радиоприёмники** (*radios*) и другие электрóнные предмёты.

Как вы дúмаете: **одёжда** (*clothing*) у Димы модная? Если бы ответили «да», почему (по-вашему) он бóлее мóдно одет, чем другие персонажи?

#### 2. Догада́йтесь по картинам

Что вы видите на следующих картинах? Что интересно? Как вы думаете, что здесь показывает нам режиссёр? Что здесь происходит?





## II. Шестая сцена: 19:13-25:26

Заполните пропуски. Обратите внимание на глаголы движения с приставками.

<p><u>Словарь</u></p> <p>приёмник магнитофон заграничный отечественный опаздывать/опоздать <i>на что?</i> угнать машину вор Что случилось? / Что произошло?</p>	<p><i>radio (receiver)</i> <i>tape deck</i> <i>foreign (&lt; за границу)</i> <i>domestic (lit. "of the fatherland")</i> <i>to be late</i> <i>to steal a car</i> <i>thief</i> <i>What happened?</i></p>
---	--

(В магазине, где работает Дима)

Дима, продавая:

-Пожалуйста, транзисторный приёмник "Альпинист". Аккуратней, прошу вас.

Покупательница в тёмных очках:

- Простите, кто из вас Дима?

(radio) receiver

- Я Дима, в чем дело?
- Я от Олега Николаевича.
- Какого Олега Николаевича?
- Приятеля Леонида Осиповича.
- А, слушаю вас, в чём дело?

(- Выпишите!

- Да-да, пожалуйста.
- Сколько скоростей у этого проигрывателя?
- Три. 78, 45 и 33. Пожалуйста, направо, в кассу.)

- \_\_\_\_\_ магнитофон<sup>1</sup> заграничный<sup>2</sup>,  
американский или немецкий.

<sup>1</sup>tape deck, <sup>2</sup>foreign

- Вот есть очень хороший, **отечественный**.

domestic

- Нет, спасибо, отечественный не подойдёт.

- Заграничный надо **изыскивать**.

search out

- Я понимаю. \_\_\_\_\_?

(- В чем дело, **гражданин**?

citizen

- Смотрю.

- Что, в **зоопарке**, что ли? Вон телевизор смотрите.)

zoo

- \_\_\_\_\_.

- \_\_\_\_\_?

- Угу. (*this is how Russians spell "Mm-hm"*)

- Ну **возьмите себя в руки**.

get a grip

- Нужно узнать, нужно привезти. (*смотря на очки*) ...Италия?

- Да.

- Нужно попридержаться... **телефончик оставьте**...

leave your phone #

- \_\_\_\_\_.

(На улице, напротив магазина: у киоска)

- Дайте, пожалуйста, мне "Беломор".

- \_\_\_\_\_.

- Ну, \_\_\_\_\_? Дайте тогда сигареты "Друг".

- \_\_\_\_\_. 30 копеек.

(Ещё на улице: там, где Дима поставил свою машину)

- Такси! Такси! Такси! **Будьте любезны! Умоляю!** Я опаздываю.

\_\_\_\_\_?

- Нет.

- Но вы шофёр?

- Нет, нет.

- А что же тогда здесь делаете?

- Вот хочу \_\_\_\_\_, а **Вы** меня  
**задерживаете.**

- Ну, тогда, пожалуйста, угоните вместе со мной,

\_\_\_\_\_.

- Вы что, **действительно** опаздываете?

- Да!

- Ах! \_\_\_\_\_. Только **Вы становитесь**  
**соучастником.**

- Ха-ха-ха. Хорошó. На Курский \_\_\_\_\_.

(громкая сигнализация)

- Вот! Я Вас **предупреждал!**

- **Держите его!** Вон он! Попáлся! Держите, держите вóра!

Держите его! Не отпускайте! Ух ты, **ворюга!**

- Я не вор! Я опаздываю на поезд.

\_\_\_\_\_!

- Подготóвился! Смотрите, какой **предусмотрительный!** А?

...Милиция! Милиция!!!

*"Belomor" cigarettes*

*Be so kind! I beg you!*

*You're holding me up*

*really*

*become  
accomplice*

*warned*

*Hold him!  
=вор*

*forward-looking*



(Следователь подъезжает)

- Наконец-то! Скорее! **Поймали**<sup>1</sup> жулика. **Пыта́лся**<sup>2</sup> угна́ть мою машину! Прошу вас, скорее. Держите его, держите!

<sup>1</sup>caught; <sup>2</sup>was trying

- Кто **владéлец**? (**Отойдите, отойдите.**)

owner

- Я, то есть, мы. Мы поймали вора.

- Я не вор! Я опáздываю на поезд, а он у меня отобрáл билéт.

- Ваши документы?

- Пожалуйста.

- Билет, пожалуйста.

- И ваши.

- Что?

- И \_\_\_\_\_.

- А, документы.

- Разбираться будем не здесь. ... Кто **свидетель**?

witness

- Я. А что случилось? Что?

- Я не вор. Вор **сбежал**. К сожалению, к сожалению, я не запомнил его в лицо... я опаздываю на поезд! Впрочем, \_\_\_\_\_.

- Держите его!

(Таня находит том Шекспира)

- Ваша?

- Ну что вы! Боже сохрани!

- Ваша?

- Нет.

- Да я свидетель. Я свидетель. Я. (к фотографу) В профиль я получаюсь лучше, пожалуйста.

Так вот, я начну с самого начала. Ко мне сегодня **не завезли**

"Беломор". Ну, не завезли, так не завезли, я уже **устал** всем говорить

got tired (of)

"Беломора нет", "Беломора нет", понимаете.

- А если **покороче**?

a little shorter

- Молодой человек... в вашей профессии не надо **торопиться**.

*hurry*

"Беломор" - это деталь для следствия! И этот самый человек, который забрался в вашу машину, тоже сначала просил "Беломор", а потом купил сигареты "Друг", 30 копеек пачка, с собачкой на **этикетке**. И вот я тогда подумал: "А почему он нервничает? А? Почему?"

*label*

### III. ДИСКУССИЯ

**Как вы думаете...**

(1) Какой характер у Димы?

(2) Как зритель должен относиться к Диме? К следователю Подберёзовикову? К Дёточкину?

# Берегись автомобиля!

## Часть 3

**Сцена: Вечерняя репетиция в народном театре. Шекспир, пьеса «Гамлет»....**  
**25:27—28:47**

**I. Верно или неверно? Mark with "X" as appropriate.**

	верно	неверно
Следователь и преступник играют роли в одном и том же спектакле.		
Они ставят пьесу «Отелло».		
Это профессиональный театр.		
Главный режиссёр очень любит свою работу.		
Преступник забыл на месте преступления том Шекспира.		
Деточкин всегда курит сигареты «Друг».		
Преступник надписывает ( <i>inscribes</i> ) свои книги.		
Следователь уже знает, как выглядит преступник.		
Следователь уже знает, какой характер у преступника.		

**II. Заполните пропуски. Обратите внимание на повелительные формы глагола!**

—Стоп! Стоп, стоп! .....?

Каждый игрок должен знать свою роль наизусть, и не надо бестолково гонять по сцене. Играть надо .....

—Евгений Саныч, я...

—И не надо грубить, а то я вас выведу с поля... э... с репетиции!

—Я не грублю, я...

—Пе-ре-рыв!

—Евгений Александрович, вот это место: "Оставьте, ради бога!"

—А... оставьте! Перерыв!

—Что я ему мальчишка, что ли?

—Да не расстраивайтесь! Что вы...

—Дайте закурить.

—.....

—Вы что курите?

—.....

—Да-да... сигареты "Друг"... ..... на этикетке... тридцать копеек...

—Вообще-то я курю "Беломор", но "Беломора" не было.

—"Беломора" не было, это вы верно заметили, поэтому он и .....

.....

—Кто он?

—Преступник.

—.....?

—....., я бы даже сказал,

преступник нового типа. Что раньше забывали жулики на месте преступления?

—Что забывали на месте преступления?

—Кепки, **окурки** (*cigarette butts*), а теперь вот... Шекспир! Да нет, вы не пугайтесь, тут нет **пятен крови** (*blood stains*)!

—Так вы что, .....?

—Да, я веду дела по угону машин.

—Ах, по угону машин...

—Отпечатков пальцев нет. .... В

хлопчатобумажных перчатках. Вам это не интересно?

—Нет... очень интересно!

—Понимаете, нет ни библиотечного штампа, ни... Я говорю: нет ни библиотечного штампа, ни фамилии владельца. Знаете, некоторые **надписывают** (*inscribe*) свои книги?

—Знаю, но я не надписываю.

—Я вас по секрету скажу. В городе орудует **шайка** (*gang*). Угоняет личные автомашины. За год из одного района угнано .....

—.....!

—Ну вот, и вы уже ..... Да, три. Четвертую угнать не удалось. Но скоро с этим будет покончено.

—А каким образом?

—Мне удалось задержать одного из членов шайки.

—Кого?

—Приличный человек—инженер. Жена—врач, двое детей. Недавно квартиру получил на Юго-Западе, и занимается вот такими делами.

—А как он выглядит?

—.....

—Кругленький?

—Да...

—И... и вы его арестовали?

—Ну, зачем же такая строгая мера. Собирался удрать на курорт, но я взял с него подписку о невыезде.

—А вдруг (*What if*) это не сообщник? Уважаемый человек, жена—врач, двое детей, квартира на Юго-Западе, а вы лишили его заслуженного отпуска?

—Чутьё мне подсказывает, он не виноват. Но окончательное выяснение—это дело нескольких дней. Мне уже известны приметы главаря шайки (*leader of the gang*).

**Высокий, ходит в плаще, в шляпе, с портфелем. И главная примета—сутулый.**

—А как вы ..... ловить главаря?

—Товарищи! Прошу всех на второй тайм!

### III. Описание человека.

*«Мне уже известны приметы главаря шайки. Высокий, ходит в плаще, в шляпе, с портфелем. И главная примета—сутулый» —Максим Петрович (следователь)*

Вместе с партнёром, составьте диалог в котором студент А играет роль следователя, а студент Б — роль преступника. Следователь думает, что он(а) знает главные приметы преступника. Он(а) описывает человека, который очень похож на студент Б. Преступник (студент Б) старается убеждать следователя, что настоящий преступник выглядит по-другому.

- Как он/а выглядит?
- Какого он/а роста? (высокого роста, среднего/невысокого роста, маленького роста, сутулый)
- Какое у него/неё лицо? (круглое, квадратное, полное, худое)
- Какие у него/неё волосы? (рыжие, тёмные, светлые, седые, длинные, короткие, выющиеся, прямые, он лысый, он/она блондин/ка, бунет/ка)
- Какие у него/неё глаза? (голубые, зеленые, серые, карие, чёрные)
- Какая у него/неё фигура? (он/а худенький/ая, он/а толстенький/ая)
- В чём он ходит? Что он носит? (портфель (*m.*), шляпу, кепку, зонт, плащ или пальто)

# ***Берегись автомобиля!***

## **Часть 4**

*Сцена: Диме Семицветову приходится работать еще интенсивнее....*

**56:42—57:33**

**I. Верно или неверно?** Mark with "X" as appropriate.

	верно	неверно
Дима нашёл заграничный магнитофон для покупательницы.		
Цена магнитофона не изменилась.		
Следователь уже знает, почему преступник хотел угнать машину Димы.		

**II. Заполните пропуски.**

— Вот! Как обещал... магнитофон "Грюндиг". Четыре дорожки, стереофония, элегантный внешний вид.

— Но он новый?

— Абсолютно новый. Лично сам проверял.

— Ну, выписывайте. Я все помню.

— .....!

— Как? Вы же говорили .....?

— У меня изменились личные обстоятельства.

— Ну, знаете, это просто грабёж!

— Я не настаиваю. **Вещь уйдет в секунду.** Элегантная вещь... четыре дорожки... стереофония.

— Выписывайте!

— Гражданин, **вещь продана**, не надо руками трогать, продана вещь.

— Почему же всё—таки он хотел угнать именно .....?

— Извините.

— Пожалуйста, пожалуйста. А?

**III. Как вы думаете...**

Почему преступник хотел угнать машину Димы?

Что будет дальше?

*IV. Сцена: Максим Подберезовиков пришел проводить товарища. И узнал страшное...*

**59:24-1:01:23**

— Здравствуйте! Мне Юрия Ивановича Деточкина.

— Проходите, пожалуйста. Я — Юрина мама.

— Очень приятно.

— **Входите** в комнату.

— Я из народного театра.

— А. **Я очень** ....., что Юра играет в театре. По-моему, у него есть способности.

— У него просто талант.

— Правда?

— Он ..... на последнюю репетицию, и мы...

— Голубчик, он в командировке. **Садитесь.** Я ненавижу его командировки. Всегда срывается среди ночи, исчезает. Люба **права**, тут что-то неладно.

— А когда же он...

— Люба — Юрина ..... Вот ее карточка. Он у меня какой-то несовременный. Очень долго за ней ухаживает. Она ....., славная женщина. Они познакомились, когда он пришел ее страховать...

— А когда он?...

— Скажите, какие у страхового агента могут быть командировки? Почему он возвращается нервный?

— Вы знаете...

— Вы кто по профессии?

— Я следователь.

— О-о! Вот вы и разберитесь! Когда я была молоденькой, за мной следователь ухаживал. Но я вышла замуж за красноармейца.

— А когда он...

— На нашей свадьбе гулял весь полк. Мы пели: "Наш паровоз вперед лети, в коммуне остановка!". Вы знаете эту песню?

— Другого нет у нас пути, в руках у нас винтовка... А когда же он ..... и надолго ли?

— Трое суток назад, ночью. И самое поразительное, он **приехал** к Любе попрощаться **на какой-то "Волге"**.

— А! Ну, .....!

— Нет, он сам сидел .....

— Разве Юрий Иванович .....?

— Юра? 10 лет шофером работал. Потом в аварию попал, у него было сотрясение мозга. Он лежал в Склифосовского. Я тоже не выходила из больницы. Врачи посоветовали Юре пока не ....., и он устроился страховым агентом, временно. Ой, я так хочу, чтобы они поженились. Я мечтаю о внуке. Или внучке, мне все равно. Что с вами?

## IURII KARLOVICH OLESHA

### SELECTED BIBLIOGRAPHY

Please write a short (2-3 pp.) essay engaging a single work of Olesha criticism. Your essay may agree, disagree, or a mixture of both with the article or chapter you are discussing. Be sure to identify (a) which of the article's claims you find compelling, and why; (b) which you consider dubious, and why; what you find compelling and/or dubious about (c) the structure and logic of the author's argument and (d) the evidence (s)he uses to support it. Try to make your own essay logical, coherent, and shapely; your argument, whether it ultimately favors or dismisses the work of criticism you are engaging, should be clear, compelling, and a pleasure to read. **The essay is due no later than Tuesday, March 21.**

You may write your essay on any of the following. Items marked with an asterisk are on reserve for you in the Slavic Dept., 226 Milbank Hall.

#### I. Any single chapter of the following books/dissertations:

- \*Beaujour, Elizabeth K. *The Invisible Land: A Study of the Artistic Imagination of Iurii Olesha*. New York: Columbia UP, 1970.
- Borden, Richard Chandler. "The magic and the politics of childhood : the childhood theme in the works of Iurii Olesha, Valentin Kataev and Vladimir Nabokov." PhD diss., Columbia. 1987.
- Chudakova, M. *Masterstvo Iurija Olesi*. Moscow: Nauka 1972
- \*Ingdahl, Kazimiera. *A Graveyard of Themes: The Genesis of Three Key Works by Iurii Olesha* [one of the "three key works" is "Vishnevaia kostochka"]. Stockholm: Almqvist & Wiksell, 1994.
- \*Peppard, Victor. *The Poetics of Yury Olesha*. Gainesville: University of Florida Press, 1989.
- Vanchu, Anthony. "Jurij Olesha's Artistic Prose and Utopian Mythologies of the 1920s." PhD diss., UC Berkeley, 1990.

#### II. Any of the following articles:

- Avins, Carol "Eliot and Olesha: Versions of the Anti-Hero." *Canadian Review of Comparative Literature/Revue Canadienne de Litterature Comparée* 6 (1979): 64-74
- Barratt, Andrew. "Yury Olesha's Three Ages of Man: A Close Reading of 'Liompa.'" *Modern Language Review* 75 (1980): 597-614
- Björling, Fiona. "Verbal Aspect and Narrative Perspective in Olesha's 'Liompa.'" *Russian Literature* 9, no. 2 (1981 Feb. 15): 133-162."
- Borden, Richard C. "Iurii Olesha: The Child behind the Metaphor." *Modern Language Review* 93, no. 2 (1998 Apr): 441-54
- ---. "H. G. Wells' 'Door in the Wall' in Russian Literature." *Slavic and East European Journal* 36, no. 3 (1992 Fall): 323-38.
- Cornwell, Neil. "At the Circus with Olesha and Siniavskii." *Slavonic and East European Review* 71, no. 1 (1993 Jan): 1-13.
- Fukson, L. Iu. "Mir rasskaza Iu. Olesha 'Liompa' kak sistema tsennostei." *Filologicheskie Nauki* 1, (1992): p. 38-44 Doc. Type: journal article Libraries
- Grayson, Jane. "Double Bill: Nabokov and Olesha." In: McMillin, Arnold, ed., *From Pushkin to Palisandriia: Essays on the Russian Novel in Honor of Richard Freeborn*. New York: St. Martin's, 1990



- Harkins, William E. The Philosophical Stories of Jurij Olesha In: Gerhardt, Dietrich, Wiktor Weintraub, & Hans-Jurgen zum Winkel, eds., *Orbis Scriptus: Festschrift für Dmitrij Tschizewskij zum 70. Geburtstag*. Munich: W. Fink, 1966
- Hippisley, Anthony. "Symbolism in Olesha's 'Love.'" *Studies in Short Fiction* 10 (1973): 281-86
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- Lekmanov, O. A. "O 'strashnoi vysote', 'chërnoi karete', Osipe Mandel'shtame i Iurii Oleshe." *Russkaia Rech': Nauchno-Populiarnyi Zhurnal* 5 (1998 Sept-Oct): 23-25.
- Logvin, G. P. "O masterstve Iu. Oleshi v proizvedeniiakh vtoroi poloviny 20-x godov." *Voprosy Russkoi Literatury: Respublikanskii Mezhdvdomstvennyi Nauchnyi Sbornik* 1 (37), 1981: 80-86
- Naydan, Michael M. "Intimations of Biblical Myth and the Creative Process in Jurij Olesha's 'Visnevaja kostocka'." *Slavic and East European Journal* 33, no. 3 (1989 Fall): 373-385.
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- Russell, Robert. "Olesha's 'The Cherry Stone.'" In: Andrew, Joe, and Christopher Pike, eds. *The Structural Analysis of Russian Narrative Fiction*. Keele, England: Keele UP, 1984.
- Szulkin, Robert. "Modes of Perception in Jurij Olesha's Liompa." In: Gribble, Charles E., ed., *Studies Presented to Professor Roman Jakobson by His Students*. Cambridge, Mass.: Slavica, 1968

#### **How to track down a journal article in the Columbia library system**

Let's say the item you're looking for is this one:

Oukaderova, Lida. "Money, Translation and Subjectivity in Isaak Babel's 'Guy de Maupassant.'" *Yearbook of Comparative and General Literature* 50 (2002-2003).

It's an article in a scholarly journal (you can tell from the way that the volume number -- 50 -- and the volume date, in parentheses, are listed at the end of the entry), so searching in CLIO by the title of the article or by the author's name won't help you; you have to search by the name of the journal, which is *Yearbook of Comparative and General Literature*. So here's what you do:

1. Go into CLIO <<http://crenshaw.cc.columbia.edu/webvoy.htm>>.
2. Enter "Yearbook of Comparative and General Literature" in the search box.
3. Select "Journal Title" as your search parameter (in the menu under "In:"), and hit "Search."
4. The system will give you the call number of the place where the journal is shelved in the Butler stacks. (Many journals also have online archives accessible through LibraryWeb, but the *Yearbook* doesn't seem to be one of them, unfortunately.) Copy down the call number.\*
5. Use the call number to figure out where your journal is shelved, by checking the location guide online <<http://www.columbia.edu/cu/lweb/indiv/butler/floor/stacks.html>> and/or posted in the stacks.
6. Go to the appropriate floor of the stacks, find your call number using the map posted opposite the elevators, find your journal, find issue #50, and look in the index for the article you want (this one happens to be on pp. 161-68). You'll probably want to xerox it since the 4 pages of xerox paper will be lighter to carry around than the bound journal.

Lather, rinse and repeat as necessary for any journal articles you happen to need in this course and, eventually, for your senior thesis.

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\* If the item you're searching for isn't in the Columbia Library, you can request it from another library through Borrow Direct or Interlibrary Loan; see instructions at <<http://www.columbia.edu/cu/lweb/requestit/index.html>>.

RUSS G6010 A Revolution in Literature  
Fall 2011

## FINAL EXAM

Imagine that you have been asked to serve as editor for a new anthology devoted to “Russian Literature of the 1920s.” As in the case of the similarly-named Ardis anthology, you are permitted to stray slightly from strict chronology in order to present the most vivid possible picture of “the long 1920s,” i.e. the period 1917-1934.

As editor, your task is to select **seven** of the texts we read for this class—length is no object—and write an Introduction of about 1000-1500 words in which you provide a general introduction to the literature of the 1920s and explain whatever you think the reader ought to know about the texts you’ve included: for example, the criteria according to which they have been selected, what each represents about the literature of the 1920s, and why it is important.

Your final document should include the Table of Contents for your anthology and your Introduction. Please email it to me no later than **5pm on Wednesday, December 21**. Earlier submissions are welcome.

### Essay No. 1

If you are fulfilling your writing requirement for the class (a total of ten pages of formal writing) by writing two papers, the first one is due on **Monday, October 21**. If you have reason to think you will need to extend this deadline, please talk to me in person or over email ahead of time so that we can make an appropriate arrangement. You may email your papers to me in **.doc** or **.rtf** format, or leave a paper copy in my mailbox in 226 Milbank Hall.

Below are some suggested topics for the first essay. These are just suggestions; you are welcome to write on a topic of your own devising, provided you clear it with me in advance. You are also welcome to tinker with the suggested topics below to produce something that interests you more. For your reference, the texts we have read so far include: *Metamorphoses*; *The Golden Ass*; *History of the Kings of Britain*; Marie de France's *Lais*; *Yvain, or the Knight of the Lion*; *Sir Orfeo*; selections from *Canterbury Tales*; *The Faerie Queene*; *A Midsummer Night's Dream*; *The English Faust Book*; *Doctor Faustus*.

1. **Magical and/or salvific female figures** play a large role in the texts we have read: for example, there is Isis in *The Golden Ass*, the old/young lady who befriends the knight in the Wife of Bath's Tale, Lunete in *Yvain*. Pick two or three texts and discuss the role of salvific female figures therein. You may choose to compare, contrast, or a bit of both. Are there similar roles for male characters in the texts you have chosen? Why or why not?
2. **Marvelous animals** abound in the texts we have read: the ass in *The Golden Ass* (and his echo in *A Midsummer Night's Dream*), the white hart in "Guigemar," the lions in *Yvain* and *The Faerie Queene*. All these creatures can communicate with humans, and many seem to have other magical qualities as well. Discuss the function of the animal imagery in two or more of the texts we have read.
3. An alternative take on the above topic: **metamorphoses** (defined by Ovid as "bodies changed to other forms") seem to be a major, perhaps *the* major outlet for magic in the texts we've read so far (see the examples above, plus of course virtually all the magic in Ovid's *Metamorphoses*). Why do you suppose this is? Do metamorphoses seem to have the same significance from work to work, or do they mean different things in different texts? Pick one or two texts and explore the philosophical significance of metamorphosis therein.
4. The deployment of magic has strong **political** undertones in the Arthurian romances (which promote British political legitimacy), in the Latin works of Apuleius and (perhaps) Ovid (which assert the value of certain religious or political institutions against foreign encroachment), and in the Elizabethan works we've read (where politics, religion, and dynastic succession are closely intertwined). Discuss the relationship between magic and politics in two or more of these works.
5. **Erotic love** plays a major role in many texts we've read, and is often intertwined with themes of religious devotion (examples: the lady in "Guigemar" who faithfully attends Mass even as she is falling [adulterously] for Our Hero; the deception of Ygernia and adulterous conception of Arthur against a background of defending Britain from pagan invaders; the love of Redcrosse for Una and of Prince Arthur for Queen Gloriana) and/or with magic (examples: Medea, Circe, Lucius/Phoebus, Uther/Ygernia, Sir Orfeo/Herodias, the lovers in the *Lais* and *Canterbury Tales*...). Explore some examples of erotic love from texts we've read. What is at stake in the success or failure of love? What role does magic play? Does it have metaphorical or allegorical significance? What other themes become entangled with the love story, and why? What overall effect is achieved?
6. Many of our texts have featured **fairies** – or their non-English equivalents – but the way they are conceptualized changes from author to author (and from culture to culture). Pick two or more texts and examine what the fairies/faeries are doing there: what kind of being they represent, what kind of magic is at their disposal, what their relationship to humans is, what meaning they impart to the text. What are fairies for? What are we supposed to learn from them?
7. **Confinement** has a big role to play in many of our texts; characters' movements are restricted in ways that cause conflict for them, often requiring a magical intervention or resolution. Some examples: Circe's efforts to keep men on her island; the various magical castles in which people get stuck in *The Faerie Queene*; the imprisoned wife in "Guigemar"; the confinement of Yvain in enemy territory, from which he is rescued by Lunete and her ring of invisibility; the detention of Herodias in *Sir Orfeo*. Pick two or three cases and discuss the use of magic in them.
8. Explore the role of the **magician** in *The Golden Ass*, *History of the Kings of Britain*, the Franklin's Tale, *The Faerie Queene*, *Doctor Faustus*, or any other text(s) in which you can identify such a figure. (You might decide to argue against making a distinction between "magicians" and "witches," in which case additional figures would become available for comparison. Be sure to justify your selection in the course of your paper.)

Note: this is a reproduction of one entry in the online reading journal of a student in CPLS V3235: Imagining the Self (Spring semester, 2010), hosted on Livejournal.com. It includes my feedback and the student's responses to my feedback (in the comments section at the end).

## Imagining the Self

### Lolita

• 2nd May, 2010 at 12:49 PM



**db** [STUDENT] wrote:

We talked in class about the writing failure on p.109 ("Don't think I can go on. Heart, head—everything. Lolita, Lolita, Lolita, Lolita... Repeat till the page is full, printer"), which reminded me a lot of what I had just been writing about re: Dante's failure of poetry. Just as in Dante, the failure of words here is especially powerful, because *Lolita* is all about language and the power of words and the joys of playing with them. When there are no other words than "Lolita," he makes her into filler: her name is the negation, or failure of writing. In that sense, she is the antithesis of HH, but it also makes her into nothingness and really cheapens her. Also, by making her name the one thing he CAN grasp when the entirety of both the English and French languages fails him, HH appropriates her and asserts his "ownership" over her even more.

Marginally related to the text but really I just want to talk about stuff relating to what I've been thinking about anyways:

We also talked about how the "perfect childhood" justification recalls Rousseau (R: "if only you have a perfect childhood, you'll be fine" HH: "well, I did have a perfect childhood, so I must be fine!"). You could definitely argue that this book is an attempt to prove Rousseau wrong, but I think it's more a demonstration of what happens if you take him seriously. For me, *Emile* is really frustrating to read because it declares that you have nothing to learn from other people. Rousseau tells us that you don't need to learn to understand and empathize with others, and in fact SHOULD'N'T be swayed by any other people: "Our first duties are to ourselves; our first feelings are centered on self; all our instincts are at first directed to our own preservation and our own welfare. Thus the first notion of justice springs not from what we owe to others but from what is due to us." This valorization of individualism drives me *crazy* both because it leads to the kind of solipsism we see in HH, but also because it arguably became the foundation of individualism in Western society. I wonder (in a dreaming-of-utopia-sort-of-way) how the world would be different without such an emphasis on the self, the whole self and nothing but the self. Could the West learn to listen to those less powerful?

Rousseau had such a great effect on the Rights of Man, which in turn was the foundation of the UDHR - and individualism in that document has lead to all sorts of issues: the prioritization of civil political rights over economic, social and cultural rights, the failure to provide effectively for refugees (Hannah Arendt argues that the real loss of human rights comes not from the loss of specific rights, but rather from the loss of a political community - a perspective which the HR regime does not take into consideration) to name a couple examples. But I wonder about this imaginary world in which the West didn't get so wrapped up in itself... would we have seen colonialism? The extermination of Native American populations? The extreme poverty gap? Etc...

(I realize this seems really unrelated to the text, BUT I probably wouldn't have been so frustrated with *Emile* if it weren't for this class, and our discussions earlier in this journal about understanding other people, so... thanks.)

My world was split → Humbert Humbert

Talking about himself in the third person: sets up another person/narrator who is sympathetic - a way to distance himself from the first person narrative

Humbert the Terrible debating with Humbert the Small - as though he is not in control of the various Humberts that make up his self

ETA:

I think the last line "And this is the only immortality you and I may share, my Lolita" is really, creepily

prescient in a Pechorin-esque "you are going to die" sort of way. It *is* the ONLY immortality she will have, because she *won't* have the family immortality that he is supposedly allowing her to enjoy ("live long, my love") - in writing this line he is depriving her of that chance. She must die to fulfill this statement/HH's story, in exactly the same way that the dude at the end of *Hero of our Time* has to die. Creepy.

Also, I was talking to Marin about creator/creation relationships and I think it would be SO COOL in so many ways to compare *Lolita* with *Frankenstein* and I really wish that this semester was longer and/or that I didn't have to write a paper right now so I could think about this more and say something insightful about the comparison, but alas.

P.S. I meant to ask, but do you by any chance know of any good autobiographies by refugees or slum-dwellers? I'm thinking particularly post-WWII, and the more recent the better... am looking for summer reading that will relate to my summer plans and for ways of incorporating some literature into my senior thesis.

## Comments



[rjs19](#) [INSTRUCTOR]

9th May, 2010 22:17 (UTC)

Randomly responding, out of order, to a couple of things that caught my eye here as the page was loading:

-- Will think about the autobiographies of refugees/slum-dwellers question. Two rather different categories, of course.

-- I think that bit about "the only immortality you and I my share, my Lolita" is totally a rip-off of Lermontov, the rip-off not of a plagiarist but of an observant reader, one who has thought through all the implications that Lermontov leaves, well, implicit, and is determined to write a novel exploring them in more detail.

-- Think you are probably right about Rousseau underwriting post-Enlightenment individualism (in political thought). The thing is that I think this really does come naturally. Augustine is lamenting it all through the early parts of HIS *Confessions*: "I look at other babies and realize what a self-centered so-and-so I myself must have been at that age!" (not an actual quote). And yes, it leads to the Humbert kind of thinking where one's own emotions and intentions are all that count and, in any given relationship, it's the other person who's doing it wrong if things don't go well (be it in love or a business venture or an attempt at charity or whatever). Even the best of us are susceptible to this: it expresses itself in the locution "I'm sorry if..." (instead of "I'm sorry *that*..."); other people's perceptions never seem quite as authoritative as our own.

Yes, a "world in which the West didn't get so wrapped up in itself" is much to be desired. I do think Rousseau's individualism doesn't have to be a bad thing, if it is taken in the way he means it to be taken, that other people are individuals too, and you can't force them to be the same kind of individual you are. That is, it can be (as he argues) a path to empathy. But it does rather overlook community (to be sure, a concept not enormously influential in Rousseau's own life, since no one liked him). And it leads to the kind of blind spot you point out: that when other people aren't expressing their individuality in a way that is intelligible to Rousseau (i.e. through the unique set of privileges available to the literate European male) it doesn't look like individuality and thus doesn't get the same same respect or protections.



[db](#) [STUDENT]

2nd May, 2010 17:15 (UTC)

I feel like I need to add a note about the first point, namely that it assumes that we can take HH seriously at that moment, and that he's not just using a rhetorical device here. And probably the fact that he writes "repeat till the page is full, printer" is a sign that he *is* just writing it rhetorically, because there would be some added authenticity to the idea that he literally can't think of anything but the name over and over again if he actually wrote it out more than nine times. It's like Nabokov is showing us where HH is trying to manipulate us.


But, HH understands this rhetorical device (the only thing that can communicate my feelings is her name) as proving his continuing love and pining for Lolita - it still fits the "I can't speak" model that we've seen in

Dante, etc - so whether he is doing it consciously or not, he still substitutes Lolita's name for the failure of language/communication, so maybe it doesn't really matter whether or not it's just rhetorical?

 [rjs19](#) [INSTRUCTOR]

9th May, 2010 22:28 (UTC)

I totally agree that it follows Dante's "untellability" model. But the big problem here and everywhere is that "Lolita" is not the name of anyone who exists outside Humbert's head; to utter this name is to efface the real girl, so that at the moment HH is asserting the failure of language he's also using language to obliterate reality, rather than, as in Dante's case, using language (or the absence of language; or rather, language *about* the absence of language) to convey the magnitude of the (supposed) reality, to assert the primacy of experience over poetry. Incidentally, it's interesting to contemplate why the printer does not comply with Humbert's instruction here.

 [db](#) [STUDENT]

19th May, 2010 03:14 (UTC)

The printer's decision not to comply w/ HH would be JRJr's decision, right? Since he reads HH's narrative as the story of someone who is psychologically unstable and scientifically, rather than artistically, interesting, [completely random question, but I've never gotten a definitive answer: is the comma after "artistically" correct?] we know that he doesn't buy into HH's artistic world. He clearly sees that HH is trying to craft this story as a love story and the relationship as a work of art, because there's that part where he says that HH's invented mask has to remain because that's what HH wanted. This seems to contradict his not complying with the instructions to the printer, but my feeling is that JRJr *does* want to take the mask away, or at least to make sure that the reader sees the mask. Regardless of whether or not he says he wants to keep the mask in place, I still think JRJr reads this much more as an autobiography than HH had intended it to be read, and therefore cares about showing us HH without the artistic flourishes with which HH would hide himself.

Re: slum-dwellers and refugees - the fascinating thing about it is that they *aren't* really different categories, in a lot of respects, and I'm hypothesizing that I would see a lot of similarities in their narratives: aside from very similar living conditions and day-to-day challenges, both are typically silenced by the state and aid discourse. I know refugees are generally afforded very little (if any) personal/collective agency, and, while I think slum-dwellers tend to have more agency (especially on a day-to-day, personal level), they may not have much on an economic or long-term scale. Plus, given that many of today's slum-dwellers are economic migrants or trafficking victims, there may be similar tropes of exile/romanticized homes. Or at least, that's what I think I'll find... But it's frustrating because those are some of the factors that contribute to the lack of literature available in the voices of refugees/slum-dwellers themselves—which leads to the comical phenomenon of scholars complaining about how other scholars don't incorporate those voices into their arguments while simultaneously also not doing so.

And yes, I think I mostly meant the rant about Rousseau on a broader/society-wide scale. I just still think there's a big difference between seeing someone else (or a different culture) as an individual (or as a culture) who can't be forced to be the same kind of individual as you are and seeing someone else as an individual from whom you could learn something. Also, reconciling yourself to the fact that no one likes you by claiming that everyone should try not to be liked by other people is not too different from imposing certain ways of life on other people because a certain lifestyle worked for you.

Do you think that authors are responsible for how their works are misread? (I don't just mean that in regards to Rousseau, but in general) How does one draw the line between the author's responsibility to make sure the reader understands him/her and the reader's responsibility to be a "good" reader? Does it depend on the genre of writing?

This is a much longer response than I meant to write, but I'm on a long, boring, traffic-stalled bus ride sans internet, and I guess I used up my napping quota when I fell asleep on my neighbor on the 1 train today (who conveniently shrugged me off with disgust at exactly my stop!).

## ASSESSMENT RUBRIC FOR REACTING SPEECHES

### Logic:

1	2	3	4	5
Plan and purpose of speech not apparent, undeveloped, or fatally disorganized; <b>transitions</b> between paragraphs unclear or wholly lacking. Paragraphs do not develop logically around an organizing idea and are without beginning, middle, and end; assertions seem unconnected and supporting evidence unrelated. “Logic words” misused or completely absent.	Central thesis is apparent but argument is underdeveloped or disorganized; <b>transitions</b> between paragraphs are abrupt, monotonous, or even confusing. Relationship of supporting evidence to argument may need clarification; some assertions not clearly related to the organizing idea of the paragraph. Use of “logic words” is rather clumsy or unclear.	Central thesis is apparent but argument is not consistently developed; <b>transitions</b> between paragraphs abrupt, mechanical, or monotonous. Relationship of supporting evidence to argument may need clarification; not all assertions may be clearly related to the organizing idea of the paragraph. Use of “logic words” (e.g. “because,” “therefore”) may be occasionally clumsy.	Argument is logically sound and without fallacies. Thesis advances by clearly ordered and logically connected stages. The relevance of supporting evidence is clearly explained. Paragraphs follow a logical order, each building on the preceding one. Logical <b>transitions</b> between sentences and paragraphs are clear and explicit.	Argument is logically sound and without fallacies – or brilliantly exploits fallacies. Thesis advances by clearly ordered and logically connected stages; the relevance of supporting evidence is clearly explained; paragraphs (and within them, sentences) are beautifully organized; logical <b>transitions</b> are clear and explicit. No holes can be poked in the argument.

### Content:

1	2	3	4	5
Central idea lacking, or confused, or completely unsupported by historical evidence (i.e., concrete and relevant detail). Historical details in speech appear made up and are easily discredited using basic search tools.	Central idea is more or less clear but supporting evidence is sketchy. Historical detail is either completely lacking, restricted to the information in the role sheet and pp. 1-47 of the GB, or vague and general. Some claims may be inaccurate.	Central idea is clear but somewhat banal or too general. Argument is supported with concrete detail, mostly drawn from Game Book. Supporting information may be occasionally irrelevant, repetitious, sketchy, or mildly historically inaccurate.	The central idea of the speech is clearly defined and developed, supported with concrete, substantial, and consistently relevant detail. The historical information in the speech goes beyond the outline in the Game Book and is accurate.	The central idea is clearly defined and developed, supported with concrete, substantial, and powerfully relevant detail. The historical information in the speech is richly detailed and shows evidence of deep research.

### Style:

1	2	3	4	5
Sentence structure is unclear to the point where the reader/ listener must struggle to understand what the speaker wants to say. Diction is inappropriate or unidiomatic. Communication is obscured by frequent deviations from standard grammar, usage, punctuation, and/or spelling.	Sentences are frequently incorrect (e.g., fragments, mixed constructions, dangling modifiers); meaning is sometimes somewhat unclear as a result of non-standard grammar, usage, punctuation, and/or spelling. Diction may be inappropriate or uneven (formal one moment, vulgar the next).	Sentences are correctly constructed but unvaried, monotonous, excessively plain; diction is appropriate and clear but flat, basic. Clarity and effectiveness of expression are weakened by deviations from standard grammar, punctuation, and spelling. Dangling modifiers may be a particular problem.	Sentences are skillfully constructed (unified, forceful, effectively varied); diction is precise, economical, fresh, and idiomatic. Clarity and effectiveness of expression are promoted by consistent use of standard grammar, punctuation, and spelling. Figurative language is skillfully deployed and cliché mostly avoided.	Sentences are skillfully constructed (unified, forceful, effectively varied); diction is precise, economical, fresh, and idiomatic. Grammar and usage are impeccable, and skillful use is made of metaphor and/or other figurative language. No clichés anywhere. Brilliant word choices and rhythm make the speech especially eloquent.

### Delivery:

1	2	3	4	5
Speaker is very hesitant OR obviously reading verbatim from script; appears not to be able to remember what (s)he is talking about; does not look at or connect with audience; appears under-rehearsed and/or mechanical rather than sincere. Listeners struggle to understand what is being said/asked of them.	Speaker appears minimally prepared and relies heavily on notes. Sentences are often delivered with unnatural intonation (e.g. flat tone or sing-song recital). Frequent hesitations (“ums,” awkward pauses) interrupt the flow and make the talk hard to follow. Contact with audience is minimal.	Speaker appears well-prepared, though a bit too reliant on notes. Occasionally sentences are hard to follow, though grammatical, because of unnatural intonation or vocal emphasis. Occasional hesitations (“ums,” awkward pauses) between points do not obscure the message but detract from the performance.	Speaker appears spontaneous and sincere, yet fluent; speech is obviously well-rehearsed, yet animated and expressive. Speaker effectively uses intonation and vocal emphasis to convey meaning. Speaker is fully in control of message, knows what (s)he is saying now and what she will say next.	Speech has all the qualities listed under 4, and also has dramatic flair; contact and connection with the audience are maintained at all times, evident from the active audience response (laughing, gasping, clapping, heckling, etc).

# BARNARD

BARNARD COLLEGE · COLUMBIA UNIVERSITY

## HISTORY

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November 30, 2013

To Whom It May Concern,

I have written many letters in support of younger scholars or even esteemed colleagues. These include graduate students who have studied with me and friends within the Barnard or Columbia history departments. But I think that none of those letters is as important as what I write in support of Rebecca Stanton, whom I know solely in her professional capacity as a teacher and pedagogue.

This statement might readily be dismissed as the usual recommendation puffery, but what I say about Stanton in this letter I convey in my forthcoming book, *Mindgames: Revitalizing Higher Education through Deep Role-Playing*. I devote much of a chapter in that book, "Building Community," to Professor Stanton.

I describe a situation that occurred a few years ago. Barnard faculty who were teaching its first-year seminar gathered to decide whether the college should continue to provide each instructor with several hundred dollars for a dinner for their class. Seven or eight professors described their heroic attempts to make the dinners special: some invited students to their homes and cooked distinctive meals; others planned an excursion to a museum with dinner afterwards. Yet each story had the same result: only a handful of students showed up. The no-shows usually sent email apologies: they were swamped with work and other obligations. The faculty voted to eliminate the dinners--and the stipend.

While leaving the meeting I was approached by Professor Stanton, a professor of Russian literature. She mentioned that her class had held a dinner on their own a few weeks earlier, and that every student attended. I nodded and we continued walking. Then I remembered that Stanton had taught her seminar the previous semester. How, I asked, could there be a class dinner when the class was over. "This was a reunion dinner," she said.

She explained that three times during the semester students had decided to hold their own class dinners. But this made no sense to me. If students were "always" overwhelmed with work and other commitments, how did Stanton's students repeatedly manage to organize, fund, and attend their own dinners? I asked Stanton if I could explore this with her students; she agreed and invited her students to contact me online.

About a half dozen did so. What the students told me was that Stanton had challenged her students so powerfully that they had little choice but to pool their efforts to work together. The social bonds they



formed were strong--and they endured. By the time I finished my manuscript, Stanton's students had graduated: By then they had held their fourth anniversary reunion dinner.

I cite the story in my book because many college administrators are seeking to address issues of retention. Many studies have shown that students who have friends on campus are far more likely to graduate than students who don't. Administrators have accordingly sought to "build community" literally--by building state-of-the-art student centers--and by expanding the "student life" bureaucracies: College-funded pizza parties and counseling and advising. But these approaches have been around for some time with negligible impact on retention. I cite Stanton's record because she did not "create" community by schmoozing with her students and chatting them up. Rather, she gave them difficult intellectual problems, inspired them to work together to find solutions, and, when necessary, provided guidance and encouragement. I know this from what the students told me.

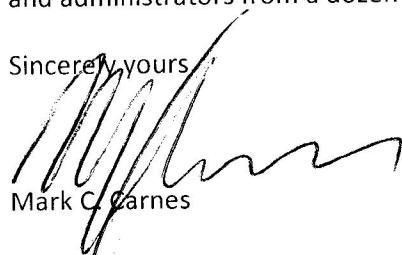
Professor Stanton has devised a new approach that promises to invigorate active-learning pedagogies, especially Reacting to the Past, which is now used by faculty at some 350 colleges and universities throughout the world. Professor Stanton has become a major figure within the Reacting community of scholars. She is routinely invited to hold faculty training workshops and to address practical issues concerning active-learning. When a higher education foundation proposed to make a promotional video about Reacting, Stanton was one of the ten faculty who were singled out to be included:  
<http://www.youtube.com/watch?v=HnpE2MQqNXo>.

Not everyone agrees with active-learning. Many of us (myself included) learned the "proper" professional practices of our disciplines over thirty years ago. For decades we have worked hard on our lectures and struggled to elicit discussion during seminars. Stanton, unfailingly collegial and genial, does not proselytize for her mode of active learning; rather, she inspires students and their extraordinary accomplishments create a buzz on campus. This generates plenty of chatter--and also sustained discussion--and brings student learning to the fore of campus debates. That in itself is a major achievement.

In short, Professor Stanton is a teacher who is truly exceptional. While many faculty and administrators assume that MOOCs will eventually bulldoze the profession, Stanton provides, by her own incandescent teaching, the perfect antidote. She makes the classroom vital.

If you have any questions, I'd be pleased to answer them. Or I would be happy to refer you to faculty and administrators from a dozen colleges that have profited from their interactions with her.

Sincerely yours,



Mark C. Barnes

Professor of History  
Barnard College/Columbia University  
Executive Director of the Reacting Consortium of Colleges and Universities

31 August 2010

Provost Elizabeth Boylan  
Barnard College  
Columbia University  
3009 Broadway  
New York, NY 10027

Dear Dr. Boylan:

I graduated from Columbia College in 2007 with a degree in Russian Language and Literature, and I am writing in support of Rebecca Stanton's promotion to associate professor with tenure.

Professor Stanton, who taught two of my courses in the Russian department, possesses exactly what every student should want in a professor—brilliance, diligence and above all a passion for her teaching and her subject. The extent to which she influenced me and changed my way of thinking is difficult to convey in a single letter, as it would be for any student lucky enough to find such a caring and gifted mentor in the formative academic years—but she is one of the gems, a teacher I will forever remember for her infectious intellectual spirit and dedication. Barnard and Columbia are very lucky to have her.

I was a sophomore when I first met Professor Stanton, having stumbled into the back of her classroom in Milbank for the start of Literary Avant Garde and Revolution, a fancy name for the twentieth-century Russian-literature survey course taught in English translation. She bounded into the room—carrying a bottle of “Pump” water, if I recall correctly—and quickly launched into a semester-long series of lectures that introduced me to some of Russia's finest authors, revealing, along the way, the mechanisms making their prose tick.

It is the mark of a great professor that, some five years on, I still remember the highlights: The numb, youthful ambivalence that gets caught up in violence in Isaac Babel's *Red Cavalry*; the tacit questioning of truth and text against a backdrop of totalitarianism in Mikhail Bulgakov's *Master and Margarita*; the manipulation of official Soviet language in Mikhail Zoshchenko's short stories; or the scrambling bid to break with the past, and throw the old trappings of language off the ship of modernity, that becomes a hallmark of Russian Futurism around the time of revolution. The list hardly ends there. Professor Stanton knows Russian literature backwards and forwards, but more importantly, however, she knows how to teach it—and make it stick.

I am told that the tenure committee pays particular attention to the interaction between research and teaching, and this touches upon one of Professor Stanton's great strengths. Much of Professor Stanton's research is to do with the function of autobiography in fiction, that is, the extent to which writers such as Isaac Babel and Vladimir Nabokov use and abuse the narratives of their own lives in their prose. This was a key theme in the

second course I took with Professor Stanton—entitled 20<sup>th</sup> Century Prose Writers—where the readings were exclusively in Russian.

Outside the classroom, Professor Stanton was instrumental in helping me launch *The Birch*, the undergraduate journal of Russian literature, politics and culture, which I started with the help of the Harriman Institute in 2005. Her support, advice, encouragement, and her willingness to help me recruit and cultivate writers, were all critical to the journal's formative years. Her effort is a testament to the reality that, far beyond incisive research and memorable lectures, Professor Stanton is a selfless mentor, willing to spend extra time and effort on students in a way that is not immediately calculable by any measure of standard professorial or professional evaluation, but which is infinitely meaningful to untold students, like me, who have been the beneficiaries of her time and talent.

To give a sense of this extra-special attention, and what it means in real terms, I have attached a copy of a paper I wrote for the 20<sup>th</sup> Century Russian Prose Writers course I took with Professor Stanton. On the paper, you will find scores of electronic comments from Professor Stanton, who read numerous drafts of the essay and helped push me along each step of the way, inspiring me to be a better writer and challenging me to be a better thinker. She simply could have stuck a B+ on the page and called it a day. But this is a woman who fundamentally believes in teaching and pushing students to improve, no matter what their starting point. I imagine that from her office in the corner of Milbank today she is still sending Word documents just like this across campus. This is the stuff of a true education, the sort I was fortunate enough to receive thanks to Professor Stanton and the Russian department at Barnard and Columbia, and in the fiercely competitive echelons of academia it is unfortunately increasingly rare. For the future students of Barnard and Columbia, you would be gravely amiss not to keep Professor Stanton: She is a treasure, and I can't thank her enough.

Please feel free to call or e-mail me if I can elaborate on any of these points, or if you have any particular questions. Thank you very much for your time and consideration.

All the best,

Paul Sonne  
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