

Literature and Culture in Russia and Eurasia

EURR 3002 A / ENGL 3805 A

Winter 2021

INSTRUCTOR:

Vildana Stanisic-Keller

OFFICE HOURS:

Mondays, 2:30-3:30 or
per appointment

CONTACT:

CLASS SCHEDULE:

Mondays, 11:35am – 2:25pm



cuLearn - BBB

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WHAT WE'LL DO: We will discover the unique identities of Russian literature and cinema, and how the cultures of each historical / political context have affected Russian literary landscape. The course is designed as a general introduction to the study of Russian culture and literature through a range of interdisciplinary contexts, perspectives and approaches. Through our readings, screening of movies, lectures and classroom discussions, the seminar will focus on situating individual works in a cultural and social context, from Goncharov and Dostoevsky to the contemporary authors.

HOW: Blended course: a combination of live and self-paced modalities:



ASYNCHRONOUS (self-paced) activities that you can complete on your own schedule while respecting due dates. It will be facilitated by e-mail, check-ins, chats, forums - cuLearn)

SYNCHRONOUS (live) expecting all participants to meet virtually at the same time.
Live Sessions are recorded.

A. COURSE DESCRIPTION

The past decades have brought enormous changes to Russia and the other Slavic countries. Designed with those changes in mind, the Literature and Culture in Russia and Eurasia course puts emphasis on the study of Russian culture, especially its literature and cinema.

Through our readings, screening of movies and classroom discussions, the seminar will focus on situating individual works in a cultural and social context with the aim of gaining insights into the significance of cultural traditions. We will also be addressing the role of the artist / intellectual vis à vis social context, and the literary stylization of the individual and collective experience.

With an assumption that literature is a form of cultural knowledge, the course will explore the ways in which literature creates a transitional space where the boundaries of language and subjectivity are continually shaped and reshaped on both an individual and a cultural level.

While this course has no stated prerequisite, it is assumed that the student has a basic understanding or interest of/in modern Russian context. If you like literature and cinema, the names of Turgenyev, Gogol, Dostoyevsky, Bulgakov, Ulitskay, Pelevin, Solzhenitsyn, Sokurov, Mihalkov, Menshov, Zvyagintsev, Lungin will become more than objects of our study.

B. OBJECTIVES & OUTCOMES & FORMAT**OBJECTIVES**

One of the main aims of this seminar is to give you the possibility of investigating complex topics from an interdisciplinary perspective. In order to have a glimpse into the historical and socio-anthropological background of the differences regarding cultural issues in the region, we would read and discuss different critical texts as well. They will help in clarifying the origins/causes of certain mentalities (for example, discriminative mentality), mythologies of ethno-genesis, origins of cultural beliefs, focusing on the dualistic character of the popular norms and values, their imprints in the art, gender roles within community, constructed images and stereotypes concerning different regions and the process of racialization and reappropriation of certain areas (ethnic, cultural, class, etc.), the impact of the unification/division and other aspirations.

Emphasis will be on illuminating concepts and ideas of reality and its representation, liberty and its conditions, social divisions and their implications on an individual, boundaries and their forms, nationhood and belonging, myth-making/invention and cultural tradition, and self-exploration and imagination.

In the process of our study, we will explore diversity of European cultures reflected in the novels, plays, movies and editorials. The course will proceed simultaneously along two lines of inquiry:

- The first concerns the works of literature and cinema directly: what, if anything, do these authors have to tell us about cultures (including that most puzzling of themes – cultural commonalities/diversities) and individuals (regarding their hopes, desires, concerns and struggles)?
- The second line will require us to reflect on editorials written by prominent European authors that help us understand the roots of intellectual exchange and nowadays intertwined cultures.

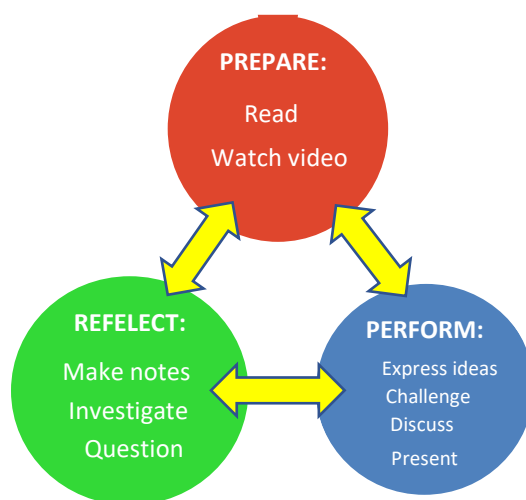
We will treat these sources as alternative cultural documents that open a window on the society, trends, and events and engage us with concerns of their time and of globalized modernity.

INTENDED OUTCOMES

- + closer understanding of Russia and neighboring societies, the cross-fertilization of cultures and literatures;
- + appreciation for the diversity of the cultures;
- + ability to critically analyze material, synthesize and interpret material, media, diverse disciplinary perspectives, present and debate arguments
- + ability to work independently and collaboratively in drafting, writing and oral skills;
- + opportunity to analyze connections between specific texts and broader cultural contexts.

FORMAT: LEARNING/TEACHING METHODS

The general, methodological approach of the course will be a discourse analysis. To make most of it and create the opportunity for variety of expressions, we will employ elements of **the flipped-classroom model**:



There will be **one up to three-hour seminar per week** consisting typically of an introductory contextualization of major themes, followed by discussions, questions, and consolidation of the themes and perspectives.

Due to its format, the seminar offers students substantial opportunity for expression and intellectual challenges. The quality of the seminar depends on doing our readings and being prepared for each class. Participation in discussions is essential to the life of the seminar and standing in the course.

NOTE: The course assumes no prior knowledge of literatures, languages and cinema of Europe. All books are in English language and movies with English subtitle.

C. COURSE TOPICS & RESOURCES

TOPICS: The course is organized into four broad units as thematic frames for our discussion on several topics, including but not limited to issues of class & gender, social norms, belonging, a role of an individual, memory, as well as phenomena and paradoxes of changes and reforms:

- A concept of the superfluous man (лишний человек);
- Myth of the “Russian/Slavic soul”;
- Memory and nostalgia;
- Utopian & Dystopian.

To be able to discuss these topics, an essential part of this course is **close examination of the sources**, both primary and secondary. Since we will also be exposed to a various set of materials, we will, thus, be able to see the ways different disciplines interact –creating a network of complex perspectives on European culture.

There will be plenty of information covered in this course. However, the course is structured to **accommodate diverse academic backgrounds and be low stress**, providing everyone makes a good faith effort (and attends). I believe that all of us will work together to establish optimal conditions for honorable academic work and exchange of ideas.

Paying attention to the schedule (see the course schedule) and to the primary sources accompanied by the secondary sources (material posted on our cuLearn page) will heighten your performance and enrich your experience during our sessions.

I expect our journey through readings, movie screenings, and lively discussions will be an enjoyable discovery if you do assigned reading in advance.

RESOURCES

To provide a sense of the larger political/social/historical context of the cultures in question, we will explore heterogeneous materials: works of literature (fiction), journalist and scholarly writing, as well as other texts. The course also integrates a scholarly conference on post-socialist cultures and screening of films. Thus, readings of literary works will be supplemented with other documents to provide a sense of the larger cultural-political-social-historical context in which they were written.

The resources are a combination of the primary and secondary materials. Everyone is responsible for the required and supplementary readings for each week. All texts are in English translation and movies with English subtitle. You are welcome to read texts in the original language.

PRIMARY SOURCES: A combination of **main readings** and **movies**.



All books listed as the main readings should be available at the Campus Bookstore (as a paper edition) or Kindle Edition on Amazon.ca and electronic edition on the Library Reserves. **The reading to be done by the scheduled session.**



Available on-line (Library or our cuLearn page); **to be watched on your own time but before** the scheduled session. Synopsis, including trigger warnings and movie ratings, for each movie is posted on the cuLearn course page.

While this course has no stated prerequisite, it is assumed that the students like literature and cinema, as well as reading, sharing ideas and views with others.

MAIN READINGS:



Heart of a Dog/ Собачье сердце by Mikhaíl Afanasyevich Bulgakov/Михаи́л Афа́насьевич Булга́ков



Homo Zapiens / Generation "П" by Viktor Pelevin / Виктор Пелевин



Notes from Underground/Записки из подполья by Fyodor Mikhailovich Dostoyevsky/Фёдор Миха́йлович Досто́евский



One Day in the Life of Ivan Denisovich / Од́н день Ива́на Дени́совича *Odin den' Ivana Denisovicha* by Aleksandr Isayevich Solzhenitsyn / Александр Исаевич Солженицын



"The Diary of a Superfluous Man"/ "Дневник лишнего человека" by Ivan Sergeyevich Turgenev/Ива́н Серге́евич Турге́нев



"The Overcoat"/ "Шинель" by Nikolai Vasilievich Gogol/Никола́й Васи́льевич Го́голь

NOTE: To be read before the scheduled session.

MOVIES:



"Burnt by the Sun"/ Утомлённые солнцем (1994) by Nikita Mikhalkov



"Ten Days in the Life of I.I. Oblomov"/ Несколько дней из `izni Oblomova (1980) by Nikita Mikhalkov



"Tycoon"/ Олигарх (2003) by Pavel Lungin

NOTE: To be watched before the scheduled session.

SECONDARY SOURCES: A combination of **book excerpts**, **editorials** and **video material** – **links** are posted on the cuLearn course page according to our class calendar. We will be using some material from this list.

BOOK:

Sahadeo, Jeff. *Voices from the Soviet Edge*. Ithaca, N.Y.: Cornell University Press, 2019

- Chapter 2: Friendship, Freedom, Mobility, and the Elder Brother (pp. 35-63)
- Chapter 4: Race and Racism (pp. 93-115)
- Conclusion: Red or Black? (pp. 198-204)

EDITORIALS:

"An informal concordat: Culture wars in modern Russia" by Boris Falikov <https://www.eurozine.com/an-informal-concordat-culture-wars-in-modern-russia/?pdf>

"Decontextualization of History: Fantasmic Rebuilding of the Soviet Past" by Ilya Kalinin [Decontextualization of History: Fantasmic Rebuilding of the Soviet Past | KnE Social Sciences \(knepublishing.com\)](https://www.knepublishing.com/Decontextualization-of-History-Fantasmic-Rebuilding-of-the-Soviet-Past)

"Dissidence – doubt – creativity" by Joachim von Puttkamer <https://www.eurozine.com/dissidence-doubt-creativity/?pdf>

"Explaining eastern Europe" by Stephen Holmes, Ivan Krastev <https://www.journalofdemocracy.org/articles/explaining-eastern-europe-imitation-and-its-discontents-2/>

"Free expression on the margins" by Maria Lipman <https://www.eurozine.com/free-expression-on-the-margins/?pdf>

"History without memory: Gothic morality in post-Soviet society" by Dina Khapaeva <https://www.eurozine.com/history-without-memory/?pdf>

"How modernity invented tradition" by Clemena Antonova <https://www.eurozine.com/how-modernity-invented-tradition/?pdf>

"Kakistocracy or the true story of what happened in the post-Soviet area" by Vahram Abadjian <https://www.sciencedirect.com/science/article/pii/S1879366510000254>

"Putin's reset" by Maria Lipman [Putin's reset \(eurozine.com\)](https://www.eurozine.com/putin-reset/)

"Putinism after Putin" by Irina Borogan and Andrei Soldatov <https://www.eurozine.com/putinism-after-putin/?pdf>

"Rewriting Russian history" by Dagmara Moskwa <https://www.eurozine.com/rewriting-russian-history/?pdf>

Russia: Did liberals bury liberalism?" by Lilia Shevtsova <https://www.eurozine.com/russia-did-liberals-bury-liberalism/?pdf>

"Soviet Atlantis" by Ilya Kalinin <https://www.eurozine.com/soviet-atlantis/?pdf>

"Staring through the mocking glass" by Dorothee Bohle and Béla Greskovits <https://www.eurozine.com/staring-through-the-mocking-glass/?pdf>

"The future was next to you" by Simon Garnett, Ivan Krastev and Réka Kinga Papp <https://www.eurozine.com/the-future-was-next-to-you/?pdf>

"The mythology of the East-West divide" by Jan Zielonka <https://www.eurozine.com/mythology-east-west-divide/?pdf>

"The Political Use of Soviet Nostalgia to Develop a Russian National Identity" by Maria Markova [The Political Use of Soviet Nostalgia to Develop a Russian National Identity \(e-ir.info\)](https://www.e-ir.info/The-Political-Use-of-Soviet-Nostalgia-to-Develop-a-Russian-National-Identity)

"The Power of the Powerless" by Václav Havel <https://medium.com/@bruces/the-power-of-the-powerless-by-vaclav-havel-84b2b8d3a84a>

"This mess of troubled times" Karl Schlögel <https://www.eurozine.com/this-mess-of-troubled-times/?pdf>

"Tragedy of Central Europe" by Milan Kundera https://is.muni.cz/el/1423/jaro2016/MEB404/um/Kundera_1984.pdf or <http://www.parevo.eu/1parevo/images/PDF/05.%20Kundera%20The%20Tragedy%20of%20Central%20Europe.pdf>

"Varieties of antifascism: Russian notes towards a global debate" by Mischa Gabowitsch [Varieties of antifascism \(eurozine.com\)](https://www.eurozine.com/varieties-of-antifascism/)

"Violence and anti-violence" Volodymyr Yermolenko <https://www.eurozine.com/violence-and-anti-violence/?pdf>

"Wests, East-Wests, and divides" by Niall Chithelen <https://www.eurozine.com/wests-east-wests-and-divides/?pdf>

"Whose revolt is it?" by Volha Biziukova <https://www.eurozine.com/whose-revolt-is-it/?pdf>

NOTE: All readings are on reserve in the Library as electronic files (majority on the supplementary reading list) and could be accessed by using cuLearn course page or logging to Ares.

OTHER RESOURCES

Useful links:

<http://www.youtube.com/user/RussiaToday> or <http://www.myeasytv.com/watch/russia-today>

Russia Today/RT is a global news channel broadcasting from Moscow and Washington studios that focuses on live coverage of European and International news coverage

<http://www.themoscowtimes.com> *Moscow Times* is an English-language newspaper published in Moscow, Russia.

https://www.youtube.com/watch?time_continue=39&v=oSMwrJ-KMxU&feature=emb_logo The Power of the Powerless [Václav Havel]

<http://en.rian.ru> RIANovosti/Russian News and Information Agency (RIAN) supplies a state-sanctioned perspective on current events in Russia.

<http://www.rferl.org/section/Russia/161.html> *Radio Free Europe/Radio Liberty* provides extensive coverage of the post-communist region from the Western perspective.

http://rbth.ru/rubric_read_russia Read Russia! Russia beyond the headlines

<http://readrussia2012.com>

Read. Russia 2012 is a new initiative celebrating contemporary Russian literature and book culture, offers American audiences opportunities to meet and engage with a new generation of Russia's literary leaders and newsmakers.

Russian Film <http://russianfilm.blogspot.ca>

KinoKultura www.kinokultura.com

Maps of the region are available in the online map collection of the University of Texas:

<http://www.lib.utexas.edu/maps>.

<http://www.mongabay.com/history/russia/russia-the-postsoviet-education-structure-the-soviet-heritage.html>

Faces of Eurasia link <http://printfu.org/read/faces-of-eurasia-1e1b.html?f=1qeYpurpn6Wih-SUpOGul6unh7LQ2crniNTWkq7j5sfo1saOqumfpqKH50aLqeegpp6fjtnr20jV1cDCztrZiLDgn52pmMuWo9iqp5mols7p4dWmnqXc69-T2dbM3unI4dbY1NT02KLL1N2h2dLalamglcvj39ngzdHZ5d2c5Mrbj6Dp>

The Central Asia-Caucasus Analyst <http://www.cacianalyst.org/?q=issuearchive>

Relevant journals

Relevant journals for this course include the following: Communist and post-Communist Studies; Current Digest of the Post-Soviet Press; Demokratizatsiya; Europe-Asia Studies; International Affairs; Journal of Communist Studies and Transition Politics; Journal of Democracy; Post-Soviet Affairs; Central Asian Survey; China and Eurasia Quarterly

D. COURSE SCHEDULE AND READINGS

DATE	TOPICS	MATERIAL/READINGS
Jan 11	Introduction to the course -Concepts, meanings and descriptions	<ul style="list-style-type: none"> Syllabus "The Power of the Powerless" by Václav Havel
Jan 18	Context(s) and interpretation(s)	Film "Ten Days in the Life of I.I. Oblomov" (1980) by Nikita Mikhalkov
Jan 25	Constructing and De-Constructing Legacies	<ul style="list-style-type: none"> "The Diary of a Superfluous Man" by Ivan S. Turgenev "Russia: Europe but not Western" by Nicolas K. Gvosdev
Feb 01	Cultural Re-Conditioning	<ul style="list-style-type: none"> "The Overcoat" by Nikolai Vasilievich Gogol "The significance of the Russian Soul in understanding contemporary geopolitics" by Raisa Ostapenko
Feb 08	Social Division and Implications on an Individual	<ul style="list-style-type: none"> Notes from Underground by Fyodor M. Dostoyevsky Chapter 4: Race and Racism (pp. 93-115) <i>Voices from the Soviet Edge</i> by Jeff Sahadeo Conclusion: Red or Black? (pp. 198-204 <i>Voices from the Soviet Edge</i> by Jeff Sahadeo
February 15-19 Statutory Holiday & Winter Break – Classes Suspended		
Feb 22	Understanding "Self" and "Other" & Self-exile	<ul style="list-style-type: none"> Notes from Underground by Fyodor M. Dostoyevsky Chapter 2: Friendship, Freedom, Mobility, and the Elder Brother (pp. 35-63) from <i>Voices from the Soviet Edge</i> by Jeff Sahadeo
Mar 01	Liberty and Conditioning: Self and Home(land) - Invented tradition	Film "Burnt by the Sun"/ Утомлённые солнцем by Nikita Mikhalkov
Mar 08	Cultural condition(ing): Individual and collective	<ul style="list-style-type: none"> Heart of a Dog by Mikhaíl Afanasyevich Bulgakov "Decontextualization of History: Fantasmic Rebuilding of the Soviet Past" by Ilya Kalinin
Mar 15	Sociopolitical conditioning and subversion: State of being	<ul style="list-style-type: none"> One Day in the Life of Ivan Denisovich by Aleksandr Isayevich Solzhenitsyn "History without memory: Gothic morality in post-Soviet society" by Dina Khapaeva
Mar 22	Cultural Politics: Changes and self-invention / criminalization?	Film "Tycoon: A New Russian"/ Олигарх (2003) by Pavel Lungin
Mar 29	The 'post-modern' condition(ing) and Mythology Revisited	<ul style="list-style-type: none"> Homo Zapiens / Generation "П" by Viktor Pelevin "The Political Use of Soviet Nostalgia to Develop a Russian National Identity" by Maria Markova
Apr 05	Present - Defining the self (culturally and socially)	<ul style="list-style-type: none"> Homo Zapiens / Generation "П" by Viktor Pelevin "Kakistocracy or the true story of what happened in the post-Soviet area" by Vahram Abadjian "Coca-Cola, MTV and the laboratory of culture in the New Russia" by Andrew Padgett
Apr 12	Review & Assignment for a Take-Home	Take-Home Assignment

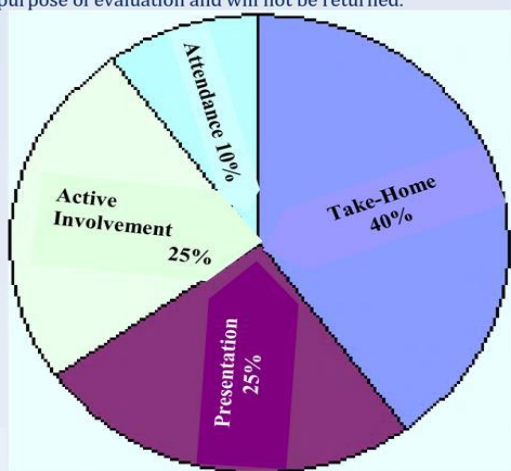
E. COURSE STRUCTURE & REQUIREMENTS & EVALUATION

This seminar course meets **once a week for a three-hour session**. Students are expected to attend all classes and do assigned readings. Attendance is mandatory and participation, based on active and effective involvement in discussions, will form an important part of the final grade. Each student is responsible for the main reading, as noted in the Course Calendar. A student or a group is responsible for selected supplementary readings (as indicated in the Course Calendar). Sessions are designed to follow an interactive format and require active student involvement (such as group work, debates, discussions, questions).

Participation in discussion is essential to the life of the class and intensity of students' remarks will have a marked influence on grades. Much of the grade will also depend upon the quality of the presentation and the written assignment required by the course: an essay (running from ten to twelve pages). The presentation will deal with major aspects of the readings and the paper will deal with common aspects of the primary sources and discussions. Topics may be suggested by the students, but the elaborate topics for the written assignment will be provided in advance.

SUBMISSION, RETURN & GRADING OF TERM WORK

"Written assignments must be submitted directly to the instructor(s) according to the instructions in the course outline. If permitted in the course outline, late assignments may be submitted to the drop box in the corridor outside room 3305 River Building. Assignments will be retrieved every business day at 4 p.m., stamped with that day's date, and then distributed to the instructors. For written assignments not returned in class please attach a stamped, self-addressed envelope if you wish to have your assignment returned by mail. Final exams are intended solely for the purpose of evaluation and will not be returned."



GRADING* - 12 POINTS

- Effective Participation: attendance & active involvement
 - attendance 1.2
 - active involvement 3.0
- Presentation 3.0
- Take-home 4.8

GRADING SCALE - 12 POINTS:

Letter Grade	Carleton 12-point scale	Percentage
A+	12	90-100
A	11	85-89
A-	10	80-84
B+	9	77-79
B	8	73-76
B-	7	70-72
C+	6	67-69
C	5	63-66
C-	4	60-62
D+	3	57-59
D	2	53-56
D-	1	50-52

* Final standing in courses will be shown by alphabetical grades. The system of grades used, with corresponding grade points is:

4

"Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean."

Thus, there are **three requirements**:

1. Effective Participation: Attendance and active involvement in class discussion are expected from all participants in the course.

To have worthwhile class discussion and foster dialogue, it is essential that students attend the class having read/watched the assigned material closely, being prepared to contribute by articulating and expressing your views, listening classmates and engaging in conversation respectfully. No one is expected to provide a brilliant insight at every moment but coming prepared to voice your perspectives and interpretations is assumed. **All your ideas, opinions, comments and questions matter!**

Everyone should do the main readings/watch the movie and everyone is expected to contribute. Preparation means keeping up with the reading, articulating questions and issues to explore. Students are encouraged to be creative and personal in expressing their insights and reactions, as well as responding to specific issues and texts of the seminar. **For each book/movie in our Primary list, students need to choose an issue, theme, character, paragraph(s) that appeal to them and communicate that during the class or after our session (Forums-Discussion); Or there is a comment or a question that you would like to share with the rest of the class (before or after the session).** You are highly encouraged to participate through either of mentioned means in order to have your participation points granted accordingly.

In the case you are not able to attend the weekly session for some good reason, please, inform me in advance (in person or via e-mail). The 1% will be taken off (of the Attendance total 10%) for each incident.

Even though our sessions will be recorded and the recordings will be accessible until the end of the course, I strongly encourage you to make an effort to attend and participate during the scheduled sessions. The quality of your contributions is as important as their quantity.

2. Presentation: Everybody is expected to do **an oral presentation**.

➤ **PRESENTING:**

A presentation should be on an article or a topic related to the supplementary readings (articles). We should have a couple of students per class for the presentation of the topics related to the readings. You are encouraged to work as a group (two to three people) in preparing a seminar presentation.

Everyone involved needs to actively participate in the class presentation (either by outlining the issues, presenting the key points, asking questions, commenting on arguments and discussion) to have an individual contribution to the group work appropriately evaluated. It is up to the group to organize the division of the tasks. The presentation should have a form of discussion or debate that would involve a team engaged/class in an argument on an issue raised in the readings or assigned by the instructor.

What is expected?

a) to present key points/ ideas/ arguments/ propositions and information comprehensively and in an organized manner;

- b) to connect the article to our main texts (novel, play, movie) either the one(s) already discussed or the one(s) assigned as the Main resource for the day of presentation;
- c) to participate in constructive communication by listening critically and attentively in order to make connections, interpret, infer, confirm, summarize, question;
- d) to lead the discussion by briefly highlighting key themes and issues to explore; Since the heart of this course is a discussion, the presenter is responsible for leading discussion/ conversation.

How long?

Presenting the contextual material should take no more than 15 minutes and you will have the opportunity to have questions and lead the discussion for 5 - 10 minutes (s (either the whole class or through break-up rooms), after which, if and when discretion dictates, I may take over.

Since the heart of this course is discussion, the presenter is responsible for leading discussion/ conversation. A schedule is shared with you (Google shared doc – link provided in the General section) and you are supposed to sign up for presentation.

Each of you is welcome to use space within the cuLearn Forum where you can submit any materials or links you would like us to consider before class. Each of us is responsible for checking the Forum, but you must add any new material in a timely manner - at least 24 hours before your presentation. If you wish, post any materials you like or are pertinent to your presentation. Please, include a list of sources in your outline/presentation as well.

Timely feedback will be provided to each student and communicated through e-mail the same day after the class.

➤ PARTICIPATORY FEEDBACK

For the presenters and the rest of you (not presenting at the time), there is a **Presentation Peer Assessment form (please, check the CULearn page) that should be completed and sent to me after class (email with attached form).** It is considered as your participation.

NOTE: It is recommended that you discuss the presentation outline with me (in advance, ideally a week before presenting).

* Please, provide a 1-page outline, with the key points of the presentation, or the whole presentation to be posted onto our page a day before scheduled.

Presentation schedule will be posted on to our Page as a shared file.

The following resources may help with the mechanics of organizing and giving a presentation:

- Presentation Zen [blog] <http://www.presentationzen.com/>
- Presentations - how to give good presentations (Dennis Angle, Mowhawk College)
<https://www.youtube.com/watch?v=AzsPgsHLNT0>
- Kaltura Capture - recording tool

Content Sharing & Copyright

- “Student or professor materials created for a course (including presentations, posted notes, labs, case studies, assignments, exams, etc.) remain the intellectual property of the author(s). The content is intended for personal use and may not be reproduced or redistributed without prior written consent of the author(s).”

3. Written Assignment: For this course you will be required to write a **take-home exam: an analytical reflection essay**.

The take-home is related to the issues discussed during the seminar and relevant to the themes covered by the literature and cinema. **It will be assigned during our last class on April 12** and posted on the course cuLearn page after the class. The complementary critical texts for both presentations and papers will be suggested when we discuss the main ideas and concepts (during my office hours). You are welcome to have your list of the resources.

PAPERS

Papers are expected **to be sent electronically as an attachment (document format) to me by 4:00pm on April 27, 2021.**

The essay will be evaluated on the criteria of framing of the topic (a clearly defined argument, consistent formulation of the main ideas, internal organization of the text, correct citation of sources) and technical matters (spelling, grammar, and use of style guide).

The papers, with comments and evaluation, will be returned to you electronically in a timely manner. Paper Style Guidelines: Please, use **the MLA Handbook for Writers of Research Paper**. (check the General section on our cuLearn page, please.)

F. ACADEMIC REGULATIONS & POLICIES

What is the course policy on academic freedom, classroom etiquette, or academic integrity?

Academic Freedom

Studying the literature, culture and ideas of societies other than their own exposes individuals to unfamiliar and sometimes challenging attitudes, images, language and values. No one will be expected to subscribe to, or be required to accept, the values represented in the material to be studied.

However, I expect you will be willing to examine the relevant texts, in various media, and make a sincere effort to understand the presuppositions of others, be willing to discuss the objects of study. By enrolling in this course, you should accept a commitment to academic freedom for all participants, yourselves and the instructor.

Classroom Etiquette

Though some of us may express opinions different than yours, **you are free to disagree – providing you do so in calm, courteous and respectful manner.** This is especially important because **we will be covering some sensitive, divisive topics during this class.**

Showing lack of engagement is considered disrespectful, rude and dismissive towards your fellow students and the instructor. This kind of behavior impacts your academic standing in this course. However, I doubt it will come to this.

For more details, please check **Appendix B.**

Academic Integrity

“Sound scholarship rests on a commitment to a code of academic integrity that stresses principles of honesty, trust, respect, fairness and responsibility. The University demands integrity of scholarship from all of its members including students. The quality of integrity of academic work is paramount in achieving student success.”

Carleton University demands academic integrity from all its members. The Academic Integrity Policy can be accessed at

<https://carleton.ca/registrar/academic-integrity/>

Each student in this course is expected to abide by the Carleton University Academic Integrity Policy.

I believe, we all agree that:

- Any work done and submitted by a student in this course for academic credit has to be the student’s own work;
- Complete acknowledgement for all information obtained from sources in and outside the classroom must be clearly stated in all written work submitted;
- Ideas, arguments, and direct phrasings taken from someone else's work must be identified and properly footnoted. Quotations from other

	<p>sources must be clearly marked as distinct from the student's own work.</p> <p>For more, please, review the course cuLearn page, consult the Writing Tutorial Services (WTS) at Student Academic Success Centre (carleton.ca/sasc).</p> <p>For more details, please check Appendix A.</p>
<p>How do I address any issue regarding the course, or concerns about our sessions, readings, presentations, absence, etc?</p>	<p>In case you need to address any issue regarding the course, or have some concerns about our sessions, readings, presentations, etc., please voice them during or after our sessions (office hours, make an appointment, email/chat). Many things are settled only if communicated.</p> <p>You are welcome to contact me at Vildana.StanisicKeller@carleton.ca</p> <p>NOTE: All email communication to students will be via official Carleton university e-mail accounts and/or cuLearn announcement and notifications. As important course and university information is distributed this way, it is the student's responsibility to monitor their Carleton and cuLearn accounts.</p>

Please, consult Appendix A and Appendix B for more detailed information regarding the policies, accommodations, services available and netiquette.

Appendix A

ACADEMIC ACCOMMODATION

Requests for Academic Accommodation

You may need special arrangements to meet your academic obligations during the term. For an accommodation request, the processes are as follows:

Pregnancy obligation

Please contact your instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details, visit the Equity Services website: carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf

Religious obligation

Please contact your instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details, visit the Equity Services website: carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf

Academic Accommodations for Students with Disabilities

If you have a documented disability requiring academic accommodations in this course, please contact the Paul Menton Centre for Students with Disabilities (PMC) at 613-520-6608 or pmc@carleton.ca for a formal evaluation or contact your PMC coordinator to send your instructor your Letter of Accommodation at the beginning of the term. You must also contact the PMC no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with your instructor as soon as possible to ensure accommodation arrangements are made. carleton.ca/pmc

Survivors of Sexual Violence

As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and its survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: carleton.ca/sexual-violence-support

Accommodation for Student Activities

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation must be provided to students who compete or perform at the national or international level. Please contact your instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>

For more information on academic accommodation, please contact the departmental administrator or visit: students.carleton.ca/course-outline

PLAGIARISM

The University Senate defines plagiarism as “presenting, whether intentional or not, the ideas, expression of ideas or work of others as one’s own”. This can include:

- reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source;
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings;
- failing to acknowledge sources through the use of proper citations when using another’s works and/or failing to use quotation marks;
- handing in substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs.

Literature and Culture in Russia and Eurasia

All suspicions of plagiarism will be dealt with according to the Carleton's Academic Integrity Policy (<http://carleton.ca/studentaffairs/academic-integrity/>). The Associate Dean of the Faculty will conduct a rigorous investigation, including an interview with the student. Penalties are not trivial. They may include a mark of zero for the plagiarized work or a final grade of F for the course.

Student or professor materials created for this course (including presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the author(s). They are intended for personal use and may not be reproduced or redistributed without prior written consent of the author(s).

SUBMISSION, RETURN, AND GRADING OF TERM WORK

Written assignments must be submitted directly to the instructor(s) according to the instructions in the course outline. If permitted in the course outline, late assignments may be submitted to the drop box in the corridor outside room 3305 Richcraft Hall. Assignments will be retrieved every business day at **4 p.m.**, stamped with that day's date, and then distributed to the instructors. For written assignments not returned in class please attach a stamped, self-addressed envelope if you wish to have your assignment returned by mail. Final exams are intended solely for the purpose of evaluation and will not be returned.

Final standing in courses will be shown by alphabetical grades. The system of grades used, with corresponding grade points is:

Percentage	Letter grade	12-point scale	Perce.	Letter grade	12-point scale
90-100	A+	12	67-69	C+	6
85-89	A	11	63-66	C	5
80-84	A-	10	60-62	C-	4
77-79	B+	9	57-59	D+	3
73-76	B	8	53-56	D	2
70-72	B-	7	50-52	D-	1

Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by an instructor may be subject to revision. No grades are final until they have been approved by the Dean.

CARLETON E-MAIL ACCOUNTS: All email communication to students from the Institute of European, Russian and Eurasian Studies will be via official Carleton university e-mail accounts and/or cuLearn. As important course and university information is distributed this way, it is the student's responsibility to monitor their Carleton and cuLearn accounts.

OFFICIAL COURSE OUTLINE: The course outline posted to EURUS website is the official course outline.

Appendix B: NETIQUETTE

We all are already aware of the ground rules in a traditional, face-to-face classroom environment, but there is an additional code of conduct students should be aware of when interacting with others in an online environment: “netiquette.”

Netiquette is the practical code of behaviour for working virtually on the Internet. The following are some general netiquette guidelines to keep in mind in addition to the normal rules of behaviour for a classroom setting.

- Adhere to the same standards of behaviour online that you follow in real life and in a real classroom.
- Know where you are in cyberspace, and understand that many people will view what you type.
- Respect other people’s time and bandwidth – so contribute valuable comments rather than “noise.”
- Express yourself clearly online and respect the views of others.
- Share expert knowledge rather than “keeping it to yourself.” And share this knowledge with respect rather than using it to put others down.
- Don’t start “flame wars” (emotionally-charged opinions) and work to douse flaming whenever you see it.
- Respect other people’s privacy by not sharing or spreading inappropriate information. If someone posts information that you think may have been posted accidentally, let them know about it privately.
- Don’t worry too much about typing errors and spelling, as long as you can be understood. But be sure to spend time reviewing your messages before posting to be sure that they are written clearly.
- Be forgiving of other people’s mistakes, and cheerfully acknowledge your own mistakes if you make them. Don’t correct insignificant problems in front of the entire class.
- Use proper and respectful language and refrain from any off-colour jokes, insults, or threats.
- Challenge ideas rather than the students who offer the ideas. When you challenge an idea, do so respectfully and with the goal of increasing everyone’s knowledge.
- Remember that your colleagues can’t see you wink or smile when you type. You may want to use emoticons to indicate your feelings, such as the ubiquitous smiley face :) or frowning face :(Only use those emoticons that will be understood by others, or explain its meaning when you first use it.

For more information, visit [The Core Rules of Netiquette](http://www.albion.com/netiquette/corerules.html) at <http://www.albion.com/netiquette/corerules.html> .