FACULTY CURRICULUM COMMITTEE
SIGNATURE PAGE

- In section A, list ALL of the forms covered by this signature page. If you submit a form that is not listed in A, your proposal will be held back until we receive a new, updated signature page.
- You must obtain the signature of your department chair and dean before submitting your proposal.

A. FORMS COVERED BY THIS SIGNATURE PAGE. List each form you are submitting—for instance, PSYC 383, Course Form; PSYC, Change of Major Form; PSYC, Change of Minor Form.

   CPLT, Change of Minor Form.

B. APPROVAL AND SIGNATURES.

1. Signature of Department Chair or Program Director:
   
   Date: 2/11/2016

2. Signature of Academic Dean:
   
   Date: 2/17/16

3. Signature of Provost:
   
   Date: 3/9/16

4. Signature of Business Affairs (only for course fees):
   
   Date: 

   □ fee approved on ________
   □ BOT approval pending

5. Signature of Curriculum Committee Chair:
   
   Date: 3-23-16

6. Signature of Budget Committee Chair (only for new programs):
   
   Date: 

7. Signature of Academic Planning Committee Chair (only for new programs):
   
   Date: 

8. Signature of Faculty Senate Secretary:
   
   Date: 

Date Approved by Faculty Senate: ________________
To: The Curriculum Committee

Please find enclosed a completed form for changes to the Interdisciplinary Minor in Comparative Literature.

This request is based on a review of the course offerings of the minor itself and on the updates by directors of various programs contributing courses to the minor.

The changes requested are as follows:

**Additions:**
- LTPO 270 (Existing course)
- LTPO 280 (Existing course)
- RUST 250 (new course proposed by Russian Studies. Syllabus submitted)
- RUST 300 (new course proposed by Russian Studies. Syllabus submitted)

**Deletions:**
- LTRS 150 (Deactivated by Russian Studies)
- LTRS 450 (Deactivated by Russian Studies)

**Moved course:**
- LTSP 250 (from the CPLT electives section to the second tier requirements of the minor.

Please find enclosed;

1. A form for changes to the Interdisciplinary Minor in Comparative Literature

2. A copy of the requirements for the Interdisciplinary Minor in Comparative Literature as seen in the College of Charleston 2014-2015 with changes indicated in red.

3. Two syllabi (RUST 250 and RUST 300), courses submitted to the Curriculum Committee by the program of Russian Studies.

   - Two acknowledgements (one from Dr. DelMastro in Spanish in response to my intention to move LTSP 250 from the list of electives to the second tier of the minor requirements and the other one from Dr. Moreira in Portuguese granting me permission to include LTPO 270 and LTPO to the CPLT list of electives.
   - One announcing the deactivation of LTRS 150 and LTRS 450 and requesting the addition of 2 new courses RUST 250 and RUST 300 to the CPLT minor.

4. A signature form.
FACULTY CURRICULUM COMMITTEE
MINOR FORM

Instructions:
- Please fill out all of the portions of the form that are specified in section B. You must do this before your request can move forward!
- Remember that your changes will not be implemented until the next catalog year at the earliest.
- If you have questions, please start by checking the detailed instructions on the website. Please feel free to contact the committee chair with any remaining questions you might have.

A. CONTACT INFORMATION.

Name: Martine C Hiers          Phone: (843) 729-4042     Email: hiersm@cofc.edu

School: LCWA                  Department or Program: Comparative Literature

Name and Acronym of Minor: Interdisciplinary Minor in Comparative Literature

B. TYPE OF REQUEST. Please check all that apply, then fill out the specified parts of the form.

☐ Add a New Minor (complete all portions)

☐ Change an Existing Minor (complete C, D, E, G, H, and I)
  ☑ Add existing course(s) or courses to requirements or electives
  ☑ Add new course(s) to requirements or electives (attach completed course form for each)
  ☑ Delete courses from requirements or electives

☐ Terminate a Minor (complete E, G, H, and I)

C. GENERAL INFORMATION.

Number of Current Credit Hours (for existing minors): __19_____
Number of Proposed Credit Hours (for new or changing minors): __19_____

Catalog year in which changes will take effect: FALL __2017___________

☐ Interdisciplinary (please see guidelines on the Curriculum Committee website and include acknowledgments from relevant departments)

According to academic policy, students may not obtain a major/concentration and minor in the same subject. Will students in specific majors be prohibited from declaring this minor because of this policy?
  ☑ Yes—Which major(s) or concentration(s)? __International Studies w/concentration in Comparative Literature
  ☐ No

D. CURRICULUM. For a changed minor, please list every change you are making below AND attach the current catalog entry for this minor (from the Minor Requirements section) with changes marked in RED. Additions should show where the course will be inserted, deletions should be noted by crossing out the course, and moves indicated with arrows. Distinguish between required and elective courses, and note any prerequisites, co-requisites, sequencing, or other restrictions. For each new course, submit the Curriculum Committee’s Course Form and a sample syllabus.

This form was last updated on 6/6/2013 and replaces all others.
E. Additions:
   LTPO 270 (Existing course)
   LTPO 280 (Existing course)
   RUST 250 (new course proposed by Russian Studies. Syllabus submitted)
   RUST 300 (new course proposed by Russian Studies. Syllabus submitted)

Deletions:
   LTRS 150 (Deactivated by respective Department)
   LTRS 450 (Deactivated by respective Department)

Moved course:
   LTSP 250 (from the CPLT electives section to the second tier requirements of the minor)

F.

G. For new program, please submit the complete curriculum and catalog description exactly as they should appear in the catalog.

H. RATIONALE AND EXPLANATION. Please provide a narrative addressing the request you are making and why you are making it. In addition, for a new minor, please address its objectives, provide evidence of student interest (e.g. interviews with student focus groups, enrollment in special-topics courses in this area), and explain how the minor supports the liberal arts tradition as well as the mission of the institution.

Some of the courses listed above have been deactivated by departments/programs.
Other existing courses were overlooked or were added after the last review of the requirements for the minor. Other newly-created courses (like the 2 courses in RUST support the mission of the CPLT minor which provides students with the opportunity to discover imaginative literature in different forms across linguistic and national boundaries. We have LTSP 252 in that second tier for surveys of Latin American Literature. LTSP 250 would cover literature of the Iberian peninsula in that same section.)
O. STUDENT LEARNING OUTCOMES AND ASSESSMENT.

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Assessment Method and Performance Expected</th>
</tr>
</thead>
<tbody>
<tr>
<td>What will students know and be able to do when they complete the minor? Attach a Curriculum Map.</td>
<td>How will each outcome be measured? Who will be assessed, when, and how often? How well should students be able to do on the assessment?</td>
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<td>4.</td>
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</table>

How does this minor align with the student learning outcomes articulated for the major, program, or general education? What program-level outcome or outcomes does it support? Is the content or skill introduced, reinforced, or demonstrated in this minor?

P. IMPACT ON EXISTING PROGRAMS AND COURSES. Please describe the impact of this request on other programs and courses. If you are deleting a minor, please identify all programs that will be affected. If you are adding or changing a minor, please explain any overlap with existing programs at the College.

NONE

Q. COSTS. List all of the new costs or cost savings (including new faculty/staff requests, library, equipment, etc.) associated with your request.

NONE
R. CHECKLIST.

☐ I have completed all relevant parts of the form.

☐ I have attached a cover letter that describes my request and lists all the documents I am submitting.

☐ I have attached a Course Form for each newly-created or modified course.

☐ (For proposals that affect other departments in any way) I have attached an acknowledgement from the relevant department.

☐ I have provided the complete curriculum for the minor, including the description and course list, exactly as it should appear in the catalog.

☐ I have submitted one Signature Form that lists all of the different forms I am submitting.
Elective Courses (6 or more credit hours)
COMM 301 Communication Research Methods (3)
COMM 310 Message Design and Influence (3)
COMM 315 Ethical Communication (3)
COMM 336 Addressing Problems in Context (3)
COMM 388 Public Opinion in American Politics (3)
COMM 394 Political Campaign Communication (3)
COMM 395 American Politics and Mass Media (3)
COMM 410 Analysis of Communication Practice (4)
COMM 495 Field Internship (1-3)

Comparative Literature Minor

Phone: 843.953.6715

Martié Cuviller-Hiers, Director
This interdisciplinary minor analyzes literature from different time periods, across national and linguistic boundaries and focuses on aspects of literature that a national approach might ignore or not be equipped to treat properly. Examining literature within an international context constitutes an important dimension to the study of literature.

Requirements
Credit Hours: 19

Core courses:
CPLT 200 Introduction to Comparative Literature
CPLT 400 Capstone

Two courses selected from the following*:
CPLT 390 Special Topics in Comparative Literature
ENGL 226 Survey of World Literature
ENGL 233 Survey of Non-Western Twentieth-Century Literature

OR
ENGL 234 Survey of Third World Masterpieces
ENGL 319 Studies in Literary Theory
LFR 250 Francophone Literature in Translation
LTSP 252 Contemporary Latin American Literature in Translation

*Either ENGL 233 or ENGL 234 count toward meeting the requirements of this section of the minor, but not both.

Three additional courses from at least two different departments, selected from the following list.
(Please note: a maximum of one film course may be applied to the minor; some special topics courses not in the list below may also count toward the minor, if approved by the program director.)

Arabic
LTAR 250 Arabic Literature in (English) Translation
LTAR 350 Arabic Literature in (English) Translation

Chinese
LTCH 250 Chinese Literature in (English) Translation
LTCH 350 Chinese Literature in (English) Translation

Classics
CLAS 103 Classical Mythology
CLAS 253 Ancient Epic
CLAS 254 Classical Drama: Tragedy
CLAS 255 Classical Drama: Comedy
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<td>CLAS 256</td>
<td>Ancient Satire</td>
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<tr>
<td>CLAS 270</td>
<td>The Classics in Cinema</td>
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<tr>
<td>CLAS 301</td>
<td>Topics in Ancient Greek Literature</td>
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<td>CLAS 302</td>
<td>Topics in Latin Literature</td>
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<td><strong>English</strong></td>
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<tr>
<td>ENGL 201</td>
<td>British Literature to 1800</td>
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<td>ENGL 202</td>
<td>British Literature since 1800</td>
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<tr>
<td>ENGL 203</td>
<td>Survey of European Literature I</td>
</tr>
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<td>ENGL 204</td>
<td>Survey of European Literature II</td>
</tr>
<tr>
<td>ENGL 207</td>
<td>American Literature to the Present</td>
</tr>
<tr>
<td>ENGL 212</td>
<td>The Cinema: History and Criticism</td>
</tr>
<tr>
<td>ENGL 216</td>
<td>Introduction to African American Literature</td>
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<tr>
<td>ENGL 233</td>
<td>Survey of Non-Western Twentieth-Century Literature</td>
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<tr>
<td>ENGL 234</td>
<td>Survey of Third World Masterpieces</td>
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<tr>
<td>ENGL 290</td>
<td>Special Topics</td>
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<tr>
<td>ENGL 299</td>
<td>Introduction to English Studies</td>
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<td>ENGL 313</td>
<td>African American Literature</td>
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<td>ENGL 314</td>
<td>The Sixteenth Century</td>
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<td>ENGL 317</td>
<td>The Seventeenth Century</td>
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<td>The Eighteenth Century</td>
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<td>ENGL 320</td>
<td>Young Adult Literature</td>
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<td>ENGL 321</td>
<td>The Romantic Period</td>
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<td>ENGL 325</td>
<td>Modern British Literature</td>
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<td>ENGL 326</td>
<td>Irish Literature</td>
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<td>ENGL 327</td>
<td>The British Novel I</td>
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<td>Restoration and 18th-Century Drama</td>
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<td>Literature of the American South, 1900-Present</td>
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<td>FREN 370</td>
<td>Studies in French Film and Literature</td>
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<td>The Middle Ages and Renaissance in France</td>
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<td>Window into Russia: The Major People, Events, and Influences of Russia's Cultural History</td>
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<td>SPAN 366</td>
<td>Select Readings in Spanish America</td>
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<td>Select Readings in Spain</td>
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<td>THTR 214</td>
<td>Modern American and European Drama</td>
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<td>THTR 310</td>
<td>Theatre History and Literature to 1750</td>
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<td>THTR 311</td>
<td>Theatre History and Literature after 1750</td>
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<td>African American Theatre</td>
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<td>THTR 387</td>
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### Computational Thinking Minor

Credit Hours: 18

**Minor Requirements:**

100-level courses (at most 9 credit hours from this set are required for this minor):

- CSCI 112 Communication Technology and the Internet
- CSCI 114 Electronic Publishing and Design
- CSCI 120 Animation and Virtual Worlds
Dear Martine,

I am writing to, first of all, let you know that I am making some changes to the Russian Studies Minor, which involves deactivating two LTRS courses, which have not been taught in the past 5 years and will not be offered in the future.

As our LTRS courses currently count for the Comparative Literature Minor, I wanted to make you aware of the deactivation of LTRS 150: Russian Literature in Translation and LTRS 450: Russian Literature in Translation.

But I also have other news. I am submitting two new Russian Studies courses for the approval of the curriculum committee: RUST 250: Vampires and RUST 300: Gender and Sexuality in Russian Culture. The Vampires course is particularly comparative in nature, as it examines literature, theater and film from a variety of cultures, including Russia, France, Germany, England and the US.

I would absolutely love it if you would be interested in counting either one or both of these new courses for the Comparative Literature elective credit instead of the 2 retiring classes. Both courses are already being cross-listed with WGST, so they should garner lots of student interest and be excellent gateways for recruiting students into Comp Lit and Russian Lit.

If this is something that you may be interested in, I would need to receive an official acknowledgement from you as the Program Director via email to include with my new course paperwork. I believe that you would also need to include these changes in a Minor change request form in order for it to go into effect.

Please let me know if I can provide you with any additional information or if you would like to discuss this further,

all the best,

Irina

Dr. Irina M Erman
Director, Program of Russian Studies
Assistant Professor of Russian
The College of Charleston
JC Long 421, 9 Liberty Street
Charleston SC, 29401
ermaini@cofc.edu
RE: CPLT

Moreira, Maria Luci De Biaji

Sent: Wednesday, February 10, 2016 2:45 AM
To: Cuvillier-Hiers, Martine

Sure, Martine!
:-D

Luci Moreira, Ph. D.
Associate Professor of Portuguese, Spanish, and LACS
College of Charleston
Dept. of Hispanic Studies
Charleston, SC 29424
Phone: 843-953-6753
E-mail: moreiral@cofc.edu
Blog: https://blogs.cofc.edu/moreiral/

Director, Portuguese School
Middlebury Language Schools
Middlebury, VT 05753
Email: lmoreira@middlebury.edu

"Não há enunciado que não suponha outros." (Foucault, 1995a)

From: Cuvillier-Hiers, Martine
Sent: Monday, February 08, 2016 2:41 PM
To: Moreira, Maria Luci De Biaji
Subject: CPLT

Good afternoon Luci,

I am going over all the electives for CPLT and I noticed that we do not have LTPO 270 or LTPO 280 listed in our course offerings. I therefore request your permission to include those 2 courses in the minor.

Many thanks.

Best,
Martine
RE: CPLT

Del Mastro, Mark P

Sent: Monday, February 08, 2016 3:20 PM
To: Cuvillier-Hiers, Martine

YES! And LTSP 250 is already included, correct? I wanted you to know that I will be teaching LTSP 250 this fall, so please let your students know. 😊

Mark P. Del Mastro
Professor and Chair, Hispanic Studies
College of Charleston
66 George Street
Charleston, S.C. 29424-0001 USA
Tel: 843.953.6748
http://spanish.cofc.edu/

From: Cuvillier-Hiers, Martine
Sent: Monday, February 08, 2016 2:34 PM
To: Del Mastro, Mark P
Subject: CPLT

Hello Mark,

I am going over all the courses of the catalog and I noticed that we do not have LTSP 254 in our CPLT course offerings. I am therefore requesting your permission to include it in the minor.

Many thanks.

Best,
Martine
Course description:

What makes the vampire so romantically irresistible? How can we explain the vampire’s current popularity and the figure’s development from Gothic monster to celluloid hunk? What does the vampire represent? What cultural beliefs, anxieties, and desires have contributed to our notions of the “undead”?

In this class, we will seek answers to these questions, and many more. We will examine the figure of the vampire, as well as the use of “vampirism” as a metaphor in folklore, literature, journalistic texts, theater and film. Crossing national boundaries, we will also frequently alternate between “high” and “lowbrow” artistic products to keep up with the vampire’s nomadism and seemingly universal appeal across genres and cultures. The popularity of Bram Stoker’s novel Dracula can be used as a case-in-point of the vampire’s all-consuming appeal. But the famous novel also illustrates the vampire’s transgressive desire: the text of the novel itself took on Dracula’s all-consuming thirst and became incredibly vampiric towards other genres by incorporating diaries, private letters, news articles, and even telegrams.

Some vampires, as we will come to learn, do not even drink blood. Many don’t fear the sun. So what do these varied monsters have in common? Their “otherness” and their focalization of cultural desires and anxieties. By studying vampirism through a historical perspective, we will learn that vampires – although they may not have reflections – reflect our anxieties over alterity, particularly in regard to such charged subjects as gender, sexuality, race, religion and nationality.
Learning Goals
Students should expect to come out of this class with:

Expert knowledge of the history of vampire lore in East and West European culture, with a particular focus on historical shifts, cultural differences and cross-cultural fertilization;

A greater appreciation for “alterity,” and the processes by which “others” are identified, scapegoated, repressed, and excluded;

An understanding of the constructedness of these processes of exclusion and our changing attitudes not just towards different “others,” but also towards these mechanisms of discrimination themselves, especially pertaining to gender, sexuality, race and religion;

Stronger analytical and writing skills;

As well as a theoretical toolkit that will help them conceptualize the complex processes by which artistic production across different media both reflects and constructs the monsters that possess our imagination.
Assignments:

**Presentation**

Each student or pair will be assigned one medical condition (cholera, consumption, syphilis, rabies, porphyria, HIV) and asked to put together a 15-minute presentation for the 4th week of class.

Presenters will be asked to make a convincing argument for the association of their assigned ailment with vampirism in folkloric, medical, and literary discourses. How did this association arise? Why? What anxieties did the resulting figure of the vampire express or, possibly, assuage? Why is your assigned disease a more convincing origin for the vampirism myth than other potential choices?

In addition to the oral presentation, each presenter or group will submit their argument in writing. The submission will have to include: 1) the argument, 2) backed up by research, with all sources properly cited; and 3) a written description of the contribution of each group member to the final project (if applicable).

**3 pg Paper**

Hard copy due in class on Monday, October 5th. Suggested paper topics will be posted on OAKS.

**7 pg Final Paper**

Due December 16th by 10pm via email. *Paper abstract must be posted on course website prior to paper submission.

The Final Paper is to be written on a topic of your choice, but you should consult with me before finalizing your topic.

You are required to use of at least 3 secondary sources. Secondary sources may be: print articles, books, book chapters. You may not cite online reference sites, such as Wikipedia, however, you may utilize one article from a reputable online journal.

**Annotated Bibliography: “The Vampire &...”**

Due Monday, November 9th in class.

Bibliographies are to be posted on our course website so that they can be available for other students to help with their final paper research.

Your Bibliography must include at least 10 texts. Provide a concise summary of the text, especially noting how it addresses your chosen topic.

Topics are chosen on a first-come first-serve basis.

The format for the topic must be: “The Vampire &...” Sample topics to consider: Vampire &...... Infection; Gender; Sex; Death; Reproduction; Text; Modernity; Empire; Art; Money; Madness; Science; Religion; Race; Consumption; AIDS; Film; Class.

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**Grading Scale:**

- 100-94(A) 93.9-90(A-)
- 89.9-88(B+) 87.9-84(B)
- 83.9-80(B-)
- 79.9-78(C+) 77.9-74(C)
- 73.9-70(C-)
- 69.9-68(D+) 67.9-60.1(D)
- 60-0(F)
Books:

PURCHASE:

ISBN 9780140444254

ISBN 9780140124453

ISBN 9780393970128


JSTOR:
Secondary articles which have not been posted on OAKS can be found on [www.jstor.org](http://www.jstor.org)  
Please consult me if you need any help with using jstor and locating articles through the  
CofC online library catalog [http://cofc.edu/library/](http://cofc.edu/library/)

EBRARY:
We will read chapters from the following books, which can be found at ebrary Academic  
Complete, and can be accessed through the CofC online library catalog:

Dundes, Alan (ed.) *The Vampire: A Casebook*. Madison: The University of Wisconsin Press,  
1998

Dundes, Alan (ed.) *The Blood Libel Legend: A Casebook in Anti-Semitic Folklore*. Madison:  
University of Wisconsin Press, 1991
More books to devour:


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**Honor Code:**

I enforce without exception the College's Honor System and Classroom Code of Conduct. By choosing to enroll in this course, you indicate that you understand the Honor Code and are going to abide by it. The academic honor code forbids lying, cheating, and plagiarism. Plagiarism is defined as presenting the work of others as your own and copying sources without citation. Plagiarism or cheating will result in an XF grade for the course.

You can find the complete Honor Code and all related processes in the *Student Handbook* at:

Course Policies:

Attendance and Participation: 20% of your grade will be based on your participation in the class discussion. You are expected to have read the class material and to contribute to discussion constructively, in a thoughtful and informed way.

More than 3 unexcused absences will result in a reduction of your participation grade by 10% per additional absence. If you miss 6 or more classes without an acceptable excuse, you will be dropped from the course.

Absence Memo Office: If you miss a class due to a legitimate reason, you may bring documentation to the Absence Memo Office located at 67 George Street.

Technology in the Classroom: Please make sure your cell phones are turned off or silenced during class. You may use computers and iPads to access the course readings, but I strongly encourage you to take notes on paper. If you are at any point caught using your laptop or other device to access anything other than the course materials (such as your email, Facebook, etc), you lose computer privileges for the duration of the semester.

Equal Access: I am happy to work with all students to ensure that they have equal access to the educational experience of this class. The College will make reasonable accommodations for persons with documented disabilities. Students should apply at the Center for Disability Services / SNAP, located on the first floor of the Lightsey Center, Suite 104. If you are approved for accommodations, please let me know as soon as possible. All such discussions will be held in confidence unless you stipulate otherwise.

Late Work: Late work will not be accepted. I will, however, consider brief extensions for written assignments due to extenuating circumstances, such as illness or other unforeseen events. Note that extension requests must be made via email, before the deadline.

Statement on Religious Accommodations: CofC supports the concept of reasonable accommodation for religious observance in regard to class attendance, but students are responsible for satisfying all academic objectives, requirements and prerequisites as defined by the instructor and by the College.
Schedule

Required readings are written in black, films to watch are blue, and deadlines are red.

Fri 10.16
Bram Stoker, Dracula, pgs 86-140
Christopher Craft, “Kiss Me with Those Red Lips: Gender and Inversion in Bram Stoker's Dracula” Representations 8 (Autumn 1984), pp. 107-133 [Jstor]

Week 9: Dracula: Gender

Mon 10.19
No Class - Fall Break!

Wed 10.21
Bram Stoker, Dracula, pgs 140-195

Fri 10.23
Bram Stoker, Dracula, pgs 195-252
Maurice Richardson, “The Psychoanalysis of Dracula” [OAKS]

Midterm grades online at noon

Week 10: Dracula: Nation, Empire and the Return of the Vampiric “Other”

Mon 10.26
Bram Stoker, Dracula, pgs 252-306

Wed 10.28
Finish Bram Stoker’s Dracula, pgs. 306-327
Jimmie E. Cain, Jr., Chapters 1 & 4 from Bram Stoker and Russophobia (McFarland & Co, 2006) [library reserves]

Thur 10.19 Last day to withdraw from class with a “W”

Fri 10.30
Francis Ford Coppola’s Bram Stoker’s Dracula

Week 11: Blood Libel

Mon 11.2
“The Trial of Mendel Beilis” [OAKS]
Schedule

Required readings are written in black, films to watch are blue, and deadlines are red.

Wed 11.4

Fri 11.6
E. Elias Merhige’s Shadow of the Vampire (2000)

Week 12: For the Blood is the Life

Mon 11.9
Franco Moretti, [A Capital Dracula] from “Dialectic of Fear” [pp. 431-444 in our Norton Dracula]
Annotated Bibliography due (bring a hard copy to class)

Wed 11.11

Fri 11.13
F. Marion Crawford, “For the Blood is the Life” (1911) [pp. 188-202 in Penguin Book of Vampire Stories]

Week 13: Detection

Mon 11.16
Sir Arthur Conan Doyle, A Study in Scarlet, Pt I [link to online text in OAKS]
Recommended: Ed Witse, “‘So Constant an Expectation’: Sherlock Holmes and Seriality” Narrative 6:2 (May 1998), pp. 105-122 [jstor]

Wed 11.18
Sir Arthur Conan Doyle, “The Sussex Vampire” [OAKS]
The X-Files, Season 5, Episode 12 “Bad Blood”

Fri 11.20
No class – Professor is away at conference
Schedule

Required readings are written in **black**, films to watch are **blue**, and deadlines are **red**.

**Week 14: Vampire Roommates**

**Mon 11.23**
In class viewing of part 1 of *What We Do in the Shadows* (2015)

**Wed 11.25**
No Class – Thanksgiving Break

**Fri 11.27**
No Class – Thanksgiving Break

**Week 15: Monstrous mOthers**

**Mon 11.30**
Liudmila Petrushevskaya, *Time: Night*, pp. 1-88

**Wed 12.2**
Liudmila Petrushevskaya, *Time: Night*, pp. 89-155
Helena Goscilo, “Mother as Mothra: Totalizing Narrative and Nurture in Petrushevskaya” in Hoisington (ed.) *A Plot of Her Own*, pp. 102-113 [OAKS]

**Fri 12.4**
D H Lawrence, “The Lovely Lady” [OAKS]

**Week 16: Uncanny Children**

**Mon 12.7**
In class viewing of part 2 of *What We Do in the Shadows* (2015)
Evaluations

**Final Paper due TBA via email**
Schedule

Required readings are written in **black**, films to watch are **blue**, and deadlines are **red**.

**Wed 9.9**
Continue discussion of Sophocles’ *Antigone*
Rush Rehm “The Bride and Groom of Death” pp. 59-71 in *Marriage to Death: The Conflation of Wedding and Funereal Rituals in Greek Tragedy* [OAKS]

**Fri 9.11**
*Buffy the Vampire Slayer*, Season 3 Episode 11 “Gingerbread”
Stream from Hulu:
[http://www.hulu.com/watch/61408#i0.p41.d0](http://www.hulu.com/watch/61408#i0.p41.d0)

**Week 4: Infection**

**Mon 9.14**
Eliza Lynn Linton, “The Fate of Madame Cabanel” [OAKS]

**Wed 9.16**
Presentations 1-3

**Fri 9.18**
Presentations 4-6

**Week 5: Love Bites**

**Mon 9.21**
*Murnau’s Nosferatu* (1922)
Stream from link provided in OAKS
James Malcolm Rymer, *Varney the Vampire, or, the Feast of Blood* (1845) [pp. 25-35 in *Penguin Book of Vampire Stories*]

**Wed 9.23**
Lord Byron, “Fragment of a Novel” [pp. 1-6 in *Penguin Book of Vampire Stories*]
John Polidori, “The Vampyre” [pp. 7-24 in *Penguin Book of Vampire Stories*]

**Fri 9.25**
*Twilight*, Pt I
Tanya Gold, “Twilight is not feminist: it’s female masochism”
[http://www.theguardian.com/commentisfree/2012/nov/16/twilight-not-feminist-sado-masochism](http://www.theguardian.com/commentisfree/2012/nov/16/twilight-not-feminist-sado-masochism)
Recommended: Remy de Gourmont, “Péhor” [OAKS]
Schedule

Required readings are written in **black**, films to watch are **blue**, and deadlines are **red**.

**Week 6: Dangerous Desires**

**Mon 9.28**
Sheridan La Fanu “Carmilla” [pp. 71-137 in *Penguin Book of Vampire Stories*]

**Wed 9.30**
Jean Lorrain “Glass of Blood” [OAKS]
Revisit Richard Dyer, “Children of the Night: Vampirism as Homosexuality, Homosexuality as Vampirism” pp. 47-72 in Susanna Radstone (ed.) *Sweet Dreams: Sexuality and Gender in Popular Fiction* [OAKS]

**Fri 10.2**
Nikolai Gogol, “A Terrible Vengeance” [OAKS]

**Week 7: Mesmerizing Monsters**

**Mon 10.5**
*True Blood, Season 1, Episode 1*
3 pg paper due (bring a hard copy to class)

**Wed 10.7**
Sir Arthur Conan Doyle, “The Parasite” [OAKS]

**Fri 10.9**
Nikolai Gogol, “Vii” [OAKS]
“The Sorceress” from *Russian Fairy Tales Collected by Aleksandr Afanas’ev* [OAKS]

**Week 8: Dracula: Ancient and Modern**

**Mon 10.12**
Bram Stoker, *Dracula*, pgs. 1-55
Bacil F. Kirtley “Dracula, the Monastic Chronicles and Slavic Folklore” *Midwest Folklore* 6:3 (Autumn 1956), pp. 133-139 [jstor]

**Wed 10.14**
Bram Stoker, *Dracula*, pgs. 55-86
Schedule

*Subject to change due to extenuating circumstances

Required readings are written in black, films to watch are blue, and deadlines are red.

Week 1: Folklore

Wed 8.26
Introduction to the course

Fri 8.27
"The Peasant and the Corpse" and "The Vampire" from Russian Fairy Tales Collected by Aleksandr Afanas’ev [OAKS]
"Death at a Wedding" and "Bucket of Blood" from Afanas’ev in Jan Perkowski’s Vampire Lore [OAKS]

Week 2: The Father Returns

Mon 8.31
Dom Augustin Calmet, “Treatise on the Vampires of Hungary and the Surrounding Regions” [OAKS]

Wed 9.2
Alexei Tolstoy, “The Family of the Vourdalak” [OAKS]

Fri 9.4

Week 3: Keeping it in the Family

Mon 9.7
Sophocles, Antigone in The Three Theban Plays
RUST 300: GENDER & SEXUALITY IN RUSSIAN CULTURE

Dr. Irina Erman

Office: JC Long, 421
Office Hours: TBA
& by appointment
ermanim@cofc.edu

NOTE: No previous knowledge of Russian literature and/or feminist and gender criticism is necessary to succeed in this class.

This course surveys roughly a century of Russian cultural production – we will be reading novels, plays, poetry, philosophical texts, and watching a number of films – starting in the late 19th century and finishing with some recently translated short stories and novellas of the 1990's. Our focus on gender and sexuality in Russian culture will be served by studying “mass audience” products side-by-side with what are considered more “high culture” literary works. Thus, for example, the relatively esoteric experiments of the Russian Symbolists will be juxtaposed with Artsybeshev’s scandalous bestseller Sanin, a novel which can brag of few literary accomplishments, but which serves to crystallize some of the major sexual anxieties and popular debates of the time.

We will analyze the ways in which our texts and films represent gender, sexual identity, and sexual relationships. By taking a historical perspective, we will be able to see how these representations change, and the kinds of additional layers of significance they take on in different historical and political contexts. Turn-of-the-century love triangles, for example, resolve themselves very differently from the love triangle we will encounter in the 1927 Bed and Sofa, since this film must already take into account Stalin’s prescriptions for Soviet womanhood.
Required Work:

4 take-home quizzes
- You may use your notes and the texts on the quizzes. You may not use the internet or any other sources.
- You will have an hour from the time you open the quiz on OAKS to answer the short essay questions and submit your response.

5 pg midterm paper
- topic of your choice
- 12 point Times New Roman font
- double spaced, 1in margins
- Due TBA to Dropbox on OAKS

7 pg final paper:
- topic developed in consultation with me
- same formatting as midterm paper
- it must include a bibliography with at least 3 academic sources, which can be articles or books
- Due TBA to Dropbox on OAKS

10 minute presentation
of your final paper topic during the last week of classes

Evaluation:

20% Quizzes
20% Midterm Paper
25% Class Participation
35% Final Paper

Texts to Purchase:

Mikhail Artsybashev, Sanin
(Cornell University Press)
ISBN 9780801485596

Evgeny Zamyatin, We
(Modern Library Classics)
ISBN 9780812974621

Other texts will be available on OAKS
Course Policies:

**Participation:**
20% of your grade will be based on your participation in the class discussion. You are expected to have read the class material and to contribute to discussion constructively, in a thoughtful and informed way.

**Attendance:**
More than 3 unexcused absences will result in a reduction of your participation grade by 10% per additional absence. If you miss 6 or more classes without an acceptable excuse, you will receive a WA at midterm or an F at the end of the course.

**Technology in the Classroom:**
You may use computers and iPads to access the course readings, but I strongly encourage you to take notes on paper. If you are at any point caught using your laptop or other device to access anything other than the course materials (such as your email, Facebook, etc), you lose computer privileges for the duration of the semester.

**Religious Accommodations:**
CoC supports reasonable accommodation for religious observance in regard to class attendance, but students are responsible for satisfying all academic requirements.

Grading Scale:

- 100-94 (A)
- 93.9-90 (A-)
- 89.9-88 (B+)
- 87.9-84 (B)
- 83.9-80 (B-)
- 79.9-78 (C+)
- 77.9-74 (C)
- 73.9-70 (C-)
- 69.9-68 (D+)
- 67.9-60.1 (D)
- 60-0 (F)

**Honor Code:**
I enforce without exception the College's Honor System and Classroom Code of Conduct. By choosing to enroll in this course, you indicate that you understand the Honor Code and are going to abide by it. The academic honor code forbids lying, cheating, and plagiarism. Plagiarism is defined as presenting the work of others as your own and copying sources without citation. Plagiarism or cheating will result in an XF grade for the course.

**Equal Access:**
I am happy to work with all students to ensure that they have equal access to the educational experience of this class. The College will make reasonable accommodations for persons with documented disabilities. Students should apply at the Center for Disability Services / SNAP, located on the first floor of the Lightsey Center, Suite 104. If you are approved for accommodations, please let me know as soon as possible. All such discussions will be held in confidence unless you stipulate otherwise.
Learning Goals:

Students will learn about key texts and films in the history of modern Russian culture that either directly or indirectly engage with questions of gender and sexuality.

The chronological span of the class will allow students to frame the works we study within the context of major developments in Russian history, and to integrate this knowledge into their coursework.

Students will be introduced to major theoretical texts and critical frameworks, and asked to apply them to discuss the issues brought out by our texts.

As studying gender and sexuality within the context of one cultural tradition inevitably brings up questions as to how other cultures have addressed these subjects, students will be asked to think critically and comparatively.

Students will hone their oral communication skills through class discussions and presentations.

General Education Student Learning Outcomes for Humanities:

1. Students analyze how ideas are represented, interpreted, or valued in various expressions of human culture.

2. Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.

Both of these outcomes will be assessed by a final paper.

This course will help students to develop their analytical and writing skills. They will have the option to turn in a draft for the midterm and the final essay, and to work on developing their arguments and organizing essays.

Please note: This course counts for the General Education Humanities Requirements.
Schedule

*Subject to change due to special circumstances

Week 1. Setting the Scene

Thur 1.7
Introduction

Week 2. The 19th Century Hero and the Failed Rendezvous

Tue 1.12
Nikolai Karamzin, “Poor Liza” (1792) on OAKS

Thur 1.14
Ivan Turgenev, “Asya” (1857) on OAKS
Schedule

Week 3. What is to be Done?

Tue 1.19
Nikolay Chernyshevsky, “The Russian Man at the Rendezvous” (1858) on OAKS
Also read the summary of Chernyshevsky’s What is to Be Done? linked on OAKS

Thur 1.21
Fyodor Dostoevsky “Akulka’s Husband” from Notes from the Dead House (1862) on OAKS

Fri 1.22
Quiz 1 on Chernyshevsky and “Asya” due at 5pm on OAKS

Week 4. Whose Fault?

Tue 1.26
Leo Tolstoy, “The Kreutzer Sonata” (1889) on OAKS

Thur 1.28
Sofiya Tolstoy, “Whose Fault?” on OAKS
Recommended link on OAKS: http://www.newyorker.com/books/page-turner/sofiya-tolstoys-defense

Fri 1.29
Quiz 2 on “Akulka’s Husband” and “Kreutzer Sonata” due at 5pm on OAKS

Week 5. Terrible Perfection

Tue 2.2
Nikolay Leskov, “Lady Macbeth of Mstensk” (1865) linked on OAKS

Th 2.4
Maxim Gorky, “26 Men and One Girl” (1899) on OAKS
Schedule

Week 6. Sex in the *Fin de Siècle: Symbolist Woman vs. Woman as Symbol*

Tue 2.9
Zinaida Gippius, selected poems on OAKS

Th 2.11
Zinaida Gippius, *Madwoman* (1906) on OAKS
Short selection from Gilbert and Gubar, *The Madwoman in the Attic* on OAKS

Week 7. Sex in the *Fin de Siècle: Succès de scandale*

Tue 2.16
Mikhail Artsybashev, *Sanin* (1907) [Introduction and pp. 15-118]

Th 2.18
Mikhail Artsybashev, *Sanin* [pp. 118-195]
Otto Boele, selection from *Erotic Nihilism in Late Imperial Russia: The Case of Mikhail Artsybashev’s Sanin* on OAKS

Week 8. Sex in the *Fin de Siècle: Artsybashev’s Sanin*

Tue 2.23
Mikhail Artsybashev, *Sanin* [pp. 195-259]

Thur 2.25
Finish discussing Artsybashev’s *Sanin*
Laura Engelstein, “Erotic Individualism” in *The Keys To Happiness: Sex and the Search for Modernity in Fin-de-Siècle Russia*, 383-390 on OAKS

Week 9. Eros and Revolution

Tue 3.1
Leonid Andreev, “The Abyss” (1902) on OAKS
Schedule

Th 3.3
Watch Abram Room and Viktor Shklovsky, *Bed and Sofa* (1927) available to stream through link on OAKS

Fri 3.4
**Midterm Essays due at 5pm via Dropbox on OAKS**

Week 10. NO CLASSES – Spring Break

Week 11. Constructing Utopian Spaces: Sex by the Numbers

Mon 3.14
**Midterm Grades available online**

Tue 3.15
Evgeny Zamiatin, *We* (1929) [PGS 1-88]

Th 3.17
Evgeny Zamiatin, *We* (1929) [PGS 89-203]

Fri 3.18
**Last day to withdraw with a grade of “W”**

Week 12. Writing Homosexual Identity in the Homogenous State

Mon 3.21
**Quiz 3 on We due at 5pm on OAKS**

Tue 3.22
Mikhail Kuzmin, “Virginal Viktor: A Byzantine Tale” (1914) on OAKS

Th 3.24
Schedule

Week 13. Deconstructing the Mother of all Mythologies

Tue 3.29
Lyudmila Petrushevskaya, “Our Crowd” on OAKS
Helena Goscilo, “Mother as Mothra: Totalizing Narrative and Nurture in Petrushevskaya” in Hoisington (ed.) *A Plot of Her Own*, [pp. 102-113] on OAKS

Th 3.31
Anton Chekhov, “The Darling” (1899) on OAKS

Week 15. Comparisons and Conclusions

Tue 4.5
Tatiana Tolstaya, “Sonya” (1990’s) on OAKS

Th 4.7
Course Evaluations
Discussion of the state of affairs in contemporary Russia

Fri 4.8
Quiz 4 due at 5pm on OAKS

Week 16.

Tue 4.19
Student Presentations of Final Paper Topics

Final Essays are due TBA via Dropbox on OAKS