

Inquiry Form ▼

Department: LLC Subject RUSS Course Number 521W Credit Hours 4.0

Course title Devils, Deities, and Madness in Russian Literature Discovery Category Humanitie

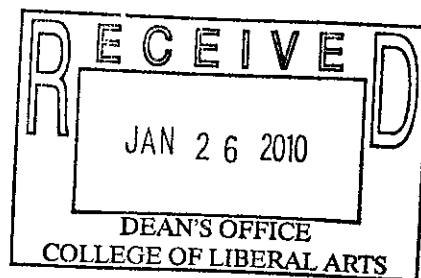
Contact Person Ronald D. LeBlanc E-mail ronald.leblanc@unh.edu

The Inquiry requirement can be met either with Inquiry 444 courses or with Inquiry attribute courses.

All Inquiry 444 courses or Inquiry attribute courses must contain four individually necessary and collectively sufficient features:

1. Inspire curiosity. An Inquiry student will compose open-ended questions that lead to further investigation into increasingly focused problems and issues
2. Develop understanding and perspective taking: An Inquiry student will explain a central issue or question of the course using at least two unique perspectives.
3. Clarify standards of thinking: An Inquiry student will be able to identify, compare, and evaluate different interpretations (hypotheses, explanations) of a given phenomenon.
4. Create effective communicators: An Inquiry student will present in clearly organized form the results of the investigation into questions or problems they have posed.

Please explain briefly how the assignments and activities in your syllabus meet the requirements of the four features listed above. Attach an additional page, if necessary.



In addition:

- All designated Inquiry 444 course enrollments must be capped at 25.
- All designated Inquiry attribute courses must be capped at no higher than 25 or 35 students in a) total course enrollment, or b) weekly discussion sessions, labs, or other interactive contexts.
- All Inquiry attribute courses must be lower-division (i.e., 400- or 500-level) courses.
- Inquiry 444 and Inquiry attribute courses also may count for writing intensive and disciplinary breadth requirements.
- Academic departments can decide whether the Inquiry 444 and Inquiry attribute courses that they offer also can count toward course credits within their majors.

For more information about Inquiry, go to the UNH Discovery Program website.

RUSS 521W: Devils, Deities, and Madness in Russian Literature

The readings, writing assignments, and classroom discussions in this course will meet the requirements for the four features of an Inquiry course in the following ways:

(1) Inspire curiosity:

The Russian literary texts assigned to be read in this course – from Alexander Pushkin's *The Bronze Horseman* and *The Queen of Spades* in early nineteenth-century Russia to Mikhail Bulgakov's *The Master and Margarita* in early Stalinist Russia – will inspire students to discover more about the social, religious, and political implications that the forces of modernization posed for a population that had been born into an anachronistically feudal country with traditional moral values and an authoritarian political system. The course's focus on the issue of madness during this period will prompt them to address such questions as why madness is so often associated with violence, whether madness is the perceived violation of a norm that is psychological or social in nature, how insanity was effectively medicalized and institutionalized during the nineteenth century, and why Russian political dissidents were sometimes incarcerated in insane asylums.

(2) Develop understanding and perspective taking:

The range of authors of the literary texts assigned in the course will provide students with a wide range of different perspectives on the issue of madness: they will be exposed, for example, to the desacralized view of Enlightenment thinkers (madness as the absence of reason), the scientific view of medical psychology (madness as a treatable mental illness), the romantic view of artists (madness as creative insight, truth, and prophecy), the philosophical view of the ancient Greeks (madness as a curse or form of divine punishment), and the religious-cultural view of the Russian Orthodox Church (madness as the instantiation of the blessed *iurodivyi*, or "fool in Christ").

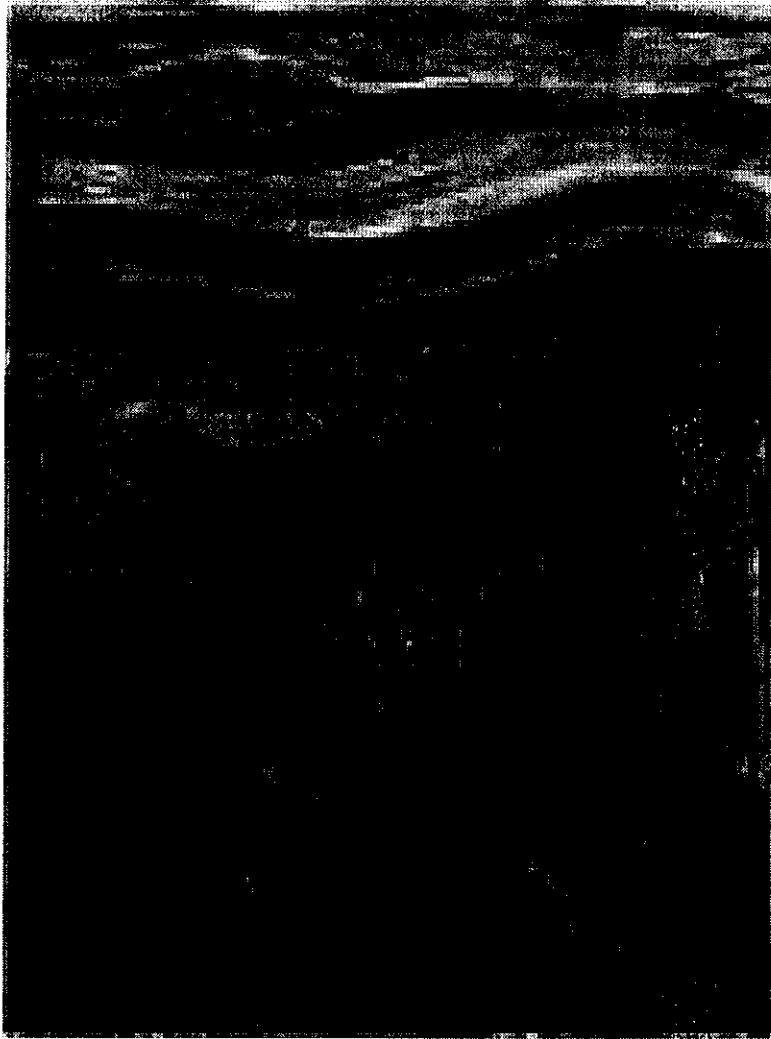
(3) Clarify standards of thinking:

Regardless of the particular moral position students may maintain personally prior to enrolling in this course, the various treatments of madness they will encounter in the Russian literary texts will compel them to analyze, compare and evaluate differing assessments and judgments of this topic. They will be exposed to competing psychological, moral, social, political, and religious interpretations of the grounds for insanity, each of which explains madness in a different light.

(4) Create effective communicators:

The classroom discussions of the literary texts assigned in this course – discussions conducted in both small groups and large groups – will be operating under the requirement that students provide clear and convincing argumentation for the interpretations they make and/or the positions they take. Classroom discussions, in other words, will require solid rhetorical components: the discursive model will be a court of law, not a call-in show on talk radio. The writing assignments will operate according to the same principle: shorter analyses and longer essays will both require that students provide cogent explanation and evidentiary substantiation of the claims they make in arguing their interpretive hypotheses.

RUSS 521: Devils, Deities, and Madness in Russian Literature



TR 2:10-3:30 Murkland 118 Professor R. LeBlanc

RUSS 521 - Devils, Deities, and Madness in Russian Literature Credits: 4.00 Introduces Russian literature from a variety of perspectives. Selected works by famous and lesser known Russian writers on the themes of devils, deities, and madness. Literary texts, as well as film versions of literary texts, are considered in their historical and cultural contexts. Lectures, readings, and discussions in English. Open to all students, including freshmen. No prerequisites. Special fee.

RUSS 521W - Devils, Deities, and Madness in Russian Literature Credits: 4.00 See description for RUSS 521. Special fee. Writing intensive.

RUSS 521W: Devils, Deities, and Madness in Russian Literature **Instructor's Statement of Pedagogical Approach (Spring 2011)**

RUSS 521W is a **General Education** course (Group 8: Works of literature, philosophy, and ideas). What exactly does it mean when a course is categorized as a "general education" course? Here is how the university's "general education" program is characterized in the UNH catalogue (the emphases are mine): "The general education program is designed to emphasize the acquisition and improvement of those fundamental skills essential to advanced college work, especially the abilities **to think critically, to read with discernment, and to write effectively**. It aims to acquaint the student with some of the major modes of thought necessary to understanding oneself, others, and the environment. It seeks to develop a critical appreciation of both the value and the limitations of significant methods of inquiry and analysis." General education courses, it is further pointed out, are designed to "**educate students so that they learn how to learn.**"

RUSS 521W is also a **Writing Intensive** course. This designation means that the students enrolled in this course should expect to engage in activities and undertake assignments –both inside the classroom and outside it – that will assist them in making progress toward achieving some of the goals for student writing and learning established by the university: namely, to use writing as an intellectual process to learn material, as well as to discover, construct, and order meaning; to write effectively in various academic and disciplinary genres for professional and lay audiences; and to display competence with the generic features and conventions of academic language. Some of the writing activities and assignments for students in RUSS 521W include, among others, brainstorming, drafting, outlining, and peer editing.

In order to meet the goals of a General Education and Writing Intensive course at UNH, RUSS 521W will be taught in a way that is informed by the spirit of **Inquiry** and **Discovery**. The UNH Discovery Program has been designed to serve as "the beginning of a great journey of learning and teaching that students and faculty take together." The program takes four questions as its common ground: (1) how do we know the world? (2) what questions and what tools shape our knowledge? (3) how do we determine what we value? (4) how do our different perspectives – intellectual and personal – inform each other? Inquiry courses, meanwhile, are expected to inspire curiosity in students, helping them to develop understanding and perspective taking, to clarify standards of thinking, and to become more effective communicators.

In the spirit of the **Inquiry** and **Discovery** programs, RUSS 521W students will be introduced to methods of literary and film criticism, as well as cultural studies, that will be focused on the issue of madness as it is represented thematically from a variety of different perspectives in selected works of Russian literature from the late nineteenth and early twentieth century. Religious, social, moral, political and cultural considerations will be explored in our analysis and discussion of these works. Students will learn how to interpret texts through close reading and analysis, how to look at texts in terms of form and style as well as at social and political function, and how to explore the issue of sexual morality from a number of different disciplinary perspectives. Additionally, students will receive guidance on how to formulate questions and thesis statements for their writing projects, how to look for and incorporate appropriate materials into these projects, and how to communicate effectively the outcome of their inquiries.

Finally, let me say a few words about the **teaching and learning style** that students can expect to find in RUSS 521W. Some educational theorists assert that there are two opposing poles in the methodological approach instructors employ in their classrooms: some instructors see themselves as the "sage on the stage" (i.e., a well-informed expert who conveys information and knowledge

to students through the lecture format), while others consider their role to be that of the “guide on the side” (i.e., a skillful facilitator of discussion who guides the direction of the conversation that takes place among the students in the classroom). I see my role more as a facilitator of discussion than as a lecturer. Although I consider myself reasonably well-versed in the literature of late nineteenth-century and early twentieth-century Russia, I believe that the meaning(s) of the works of Russian literature we will be reading, analyzing, and discussing in RUSS 521W can only emerge in the process of readers engaging directly in the challenging hermeneutic encounter with these literary texts. Active, engaged participation in classroom discussions and thoughtful exchanges of ideas are essential for the success of the student-centered learning that is one of the mainstays of this course. Your active, engaged participation in discussions will not only help you to clarify your own thoughts and perspectives; it will also serve as inspiration for your peers. Thoughtful reflection on the course materials is necessary for meaningful class participation to occur; therefore, all students should come to class well prepared for each class session, ready to discuss intelligently the readings assigned. Participation grades will be based on contributions made to class discussions that demonstrate rigorous preparation and serious reflection.

TEXTBOOK ORDER
RUSS 521W: fall 2008

Author	Title	Publisher	ISBN Number
Alexander Pushkin	<i>The Queen of Spades and Other Stories</i>	Oxford UP 1999	0192839543
Nikolai Gogol	<i>The Collected Tales of Nikolai Gogol</i>	Granta Books 2003	1862075948
Fyodor Dostoevsky	<i>Notes from Underground; The Double</i>	Penguin Classics 1972	0140442529
Leo Tostoy	<i>The Kreutzer Sonata and Other Stories</i>	Penguin Classics 1986	0140444696
Leo Tolstoy	<i>Father Sergius</i>	Tark Classic Fiction 2008	1604501636
Anton Chekhov	<i>Ward Number Six and Other Stories</i>	Oxford UP 1999	0192837338
Fyodor Sologub	<i>The Petty Demon</i>	Ardis 1983	0882338080
Andrei Bely	<i>Petersburg</i>	Indiana UP 1979	0253202191
Mikhail Bulgakov	<i>The Master and Margarita</i>	Vintage 1996	0679760806

**RUSS 521W: Devils, Deities, and Madness in Russian Literature
Course Introduction (Fall 2008)**

Class Meetings: TR: 2:10-3:30
Murkland Hall 118

Instructor: Ronald LeBlanc, Professor of Russian and Humanities
Department of Languages, Literatures, and Cultures
Murkland G10H (2-3553)
e-mail: ronald.leblanc@unh.edu

Office Hours: TR 3:40-5:00
(or by appointment)

Texts: Pushkin, *The Queen of Spades and Other Stories*
Gogol, *The Collected Tales of Nikolai Gogol*
Dostoevsky, *Notes from Underground; The Double*
Tolstoy, *The Kreutzer Sonata and Other Stories*
Tolstoy, *Father Sergius*
Chekhov, *Ward Number Six and Other Stories*
Sologub, *The Petty Demon*
Bely, *Petersburg*
Bulgakov, *The Master and Margarita*

Course Objectives:

To become improved readers, thinkers, and writers by examining how selected Russian authors treat issues of devils, deities, and madness in their literary works.

To become acquainted with various aspects of Russian society and culture by examining representative works of 19th- and 20th-century Russian literature.

Course Grade: 45% = writing assignments: essays
30% = writing assignments: analyses
25% = classroom: preparation, participation, contribution

* This breakdown of the course grade applies only for those students who miss 3 or fewer class meetings. Students who miss more than 3 class sessions can expect their overall course grade to be lowered substantially.

Course Policies:

Attendance: Regular class attendance is necessary if the objectives in this course are to be met. Failure to attend class regularly will result in a substantial lowering of your final course grade. In this course there is no such thing as an excused absence: either you are in class or you are not. Do not make doctor's appointments and other scheduled appointments during class time. Be on

time for class: students who leave early or arrive late are treated as absent for half that class period when attendance grades are computed.

Absences: Students are responsible for all information and announcements gone over in class, whether they are in attendance or not. If you do miss a class, you are still responsible for turning in any work that is due that day and for finding out what occurred in class. It is the responsibility of the absent student to ask a classmate ahead of time to pick up handouts, take notes, record announcements, etc. Do not simply ask the instructor upon your return what you missed.

Quizzes: Short quizzes, asking only for five identification items from the texts assigned, may be given each class period. It is your responsibility to make arrangements with the instructor to make up any quizzes you may have missed. Unless you make those arrangements before the next class meeting, you will not be able to make up a quiz you have missed due to an absence.

Analyses and Essays: Guidelines to follow when writing analyses and essays in this course, as well as the deadlines for their submission, will be distributed separately. Late work will be accepted, but with a substantial penalty (a reduction in grade of 5 points for each weekday late). Being absent from class does **not** relieve a student of the responsibility of turning in written assignments on their due date.

Reading Assignments: You should attempt to finish reading all the assigned texts as soon as possible. However, the class discussions and quizzes will focus only on the pages assigned for that particular day. You should try to reread the assignments shortly before class.

Class Participation: This course is designed more for discussion than lecture. Therefore, you should be prepared to discuss the events depicted and the characters portrayed in the assigned reading. Take notes when you are reading and then review them before class.

Academic Honesty: Students are reminded that academic dishonesty is unethical and constitutes a violation of the academic honesty policy at UNH. One of the most common forms of academic dishonesty committed in a course such as this one is plagiarism: namely, the unattributed use of the ideas, evidence, or words of another person. Plagiarism may include, but is not limited to, the representation of the ideas, data, or writing of another person as one's own work (even though some wording might have been altered). Copying items from the internet is a particularly egregious form of plagiarism. Any student found guilty of academic dishonesty will automatically receive a failing grade for the assignment, perhaps even for the entire course.

Electronic Devices:

The use of electronic devices (cell phones, laptop computers, Blackberries, etc.) is not allowed in the classroom. Such devices can serve as a distraction not only to the student who is using one of them, but also to the other students in the class. During class sessions our full attention should be focused on the instruction and the lecture/discussion taking place in the classroom. I would prefer that such devices not be brought to class at all, but if they are brought in, they must be turned off and stored away until the class period is over. Students who violate this policy will be asked to leave class and be counted as absent for that class session.

RUSS 521W: Devils, Deities, and Madness in Russian Literature
Syllabus: Fall 2008

- September 02: Course introduction
September 04: devils, deities, and madness in Russian literature
- September 09: Pushkin's Hermann (*Queen of Spades*)
September 11: Pushkin's Evgeny (*Bronze Horseman*)
- September 16: Gogol's Akaky Akakievich (*The Overcoat*)
September 18: Gogol's Popryshchin (*Diary of a Madman*)
- September 23: Dostoevsky's Goliadkin (*The Double*)
September 25: Dostoevsky's Goliadkin (*The Double*)
- September 30: Tolstoy's Pozdnyshev (*Kreutzer Sonata*)
October 02: Tolstoy's Pozdnyshev (*Kreutzer Sonata*)
- October 07: Tolstoy's Irtenev (*The Devil*)
October 09: Tolstoy's Kasatsky (*Father Sergius*)
- October 14: Chekhov's Gromov (*Ward Six*)
October 16: Chekhov's Gromov (*Ward Six*)
- October 21: Bely's Dudkin (*Petersburg*)
October 23: Bely's Dudkin (*Petersburg*)
- October 28: Bely's Dudkin (*Petersburg*)
October 30: Bely's Dudkin (*Petersburg*)
- November 04: Sollogub's Peredonov (*Petty Demon*)
November 06: Sollogub's Peredonov (*Petty Demon*)
- November 11: VETERANS DAY (NO CLASS)
November 13: Sollogub's Peredonov (*Petty Demon*)
- November 18: Bulgakov's Ivan (*Master and Margarita*)
November 20: AAASS CONFERENCE (NO CLASS)
- November 25: Bulgakov's Ivan (*Master and Margarita*)
November 27: THANKSGIVING (NO CLASS)
- December 02: Bulgakov's Ivan (*Master and Margarita*)
December 04: Bulgakov's Ivan (*Master and Margarita*)
- December 09: *House of Fools*
December 11: Course retrospective

RUSS 521W: Devils, Deities, and Madness in Russian Literature
Writing Guidelines: Analyses

Guidelines for Analyses:

As part of the writing component for this course, you will write three typed, double-spaced, two-page analyses (using 12-point font) on selected texts that we will be reading and examining. Each analysis should provide a thoughtful interpretation of, and some critical commentary on the significance of, two of the main themes, issues or messages expressed in the texts under analysis. Your analysis should focus primarily on how each text reveals illuminating aspects of our course focus on of devils, deities, and/or madness in Russian literature.

Schedule for Analyses:

Tuesday, September 23:	two-page analysis of Dostoevsky's <i>The Double</i>
Tuesday, October 21:	two-page analysis of Chekhov's <i>Ward Six</i>
Tuesday, November 25:	two-page analysis of Bulgakov's <i>The Master and Margarita</i>

RUSS 521W: Devils, Deities, and Madness in Russian Literature

Writing Guidelines: Essays

General Guidelines for Essays:

In this course you are being asked to write "expository" prose essays: that is, essays that explain and analyze some aspect of the works of Russian literature that we will be reading and examining. These essays should NOT be descriptive "book reports" that merely summarize or paraphrase the contents of these works of Russian literature. Instead they should argue convincingly an interpretive point about these works as you examine and analyze some aspect of the author's treatment of issues of morality, sex and revolution in that work. In a sense, your essays should be argumentative as well as expository: that is, they should convince and persuade as well as analyze and explain.

Guidelines for Essay #1:

In the first of the two essays you will be writing in this course, you are asked to compare and/or contrast the way two of the nineteenth-century Russian writers we have been reading (Pushkin, Gogol, Dostoevsky, Tolstoy, Chekhov) treat the issues of devils, deities, and/or madness in their works. One author's focus, for example, might be religious, existential or sexual, while another's might be political, sociological or psychological. One author's intentions might be comic or satiric, for example, while another's might be didactic or denunciatory. Make sure that you focus narrowly on one aspect of the comparison/contrast that you chose to discuss and that you explore it in sufficient depth.

Guidelines for Essay #2:

In the second of the two essays you will be writing in this course, you are asked to discuss some aspect of the treatment of the issues of devils, deities, and/or madness by one of the twentieth-century Russian writers we have been reading in this course: either Bely, Sologub, or Bulgakov. You might wish to focus, for example, on how the chosen author's style, poetics or thematics is reflected in his treatment of one or more of these issues in his work. Make sure that you focus narrowly on the one aspect of the author's work you chose to discuss in your essay and that you explore it in sufficient depth.

Your essays (typed, double-spaced, 12-point font) should be approximately five pages in length; in other words, they should include anywhere from five to seven paragraphs. Ideally, your essays should take the following shape:

- a) **Opening** paragraph (states the central thesis, focuses the reader's attention on the topic, and arouses curiosity and interest)
- b) **Body** of the text (three to five paragraphs that develop your main argument through assertions, explanations, and supporting evidence)
- c) **Closing** paragraph (provides a conclusion that summarizes the assertions and evidence presented in the essay and restates the thesis with a fresh emphasis)

The writing in your essays will be evaluated in four main areas:

- 1) **Composition** (development of ideas, unity and coherence, transitions)
- 2) **Rhetoric** (convincing argument, assertions that are logically supported by relevant, representative, and adequate evidence)

- 3) **Style** (language, tone, coordination in expression of ideas, variety of sentence structures and lengths)
- 4) **Mechanics** (grammar, spelling, punctuation, capitalization)

Bear in mind that there is no such thing as "good" or "bad" writing; there is only "finished" or "unfinished" writing. Begin your project early enough to allow yourself sufficient time to reread, revise and edit your writing as frequently and as thoroughly as possible. Do not be easily satisfied with initial efforts. Do not submit first drafts as finished products.

Schedule for Essays:

Thursday, October 30:	five-page essay on two 19 th -century Russian writers
Thursday, December 11:	five-page essay on one 20 th -century Russian writer

RUSS 521W
Resubmission Policy (fall 2008)

In an effort to encourage you to view writing as a process (rather than a product), I will allow you to rewrite/revise and resubmit any of the analyses or the first essay that you turn in for this course.

I will then combine your grade for the rewritten/revise assignment with your original grade for the assignment and use the average of the two as your new grade.

There are a few preconditions, however.

- You will only be allowed to resubmit an analysis or essay that you originally turned in on time (i.e., late work cannot be resubmitted).
- You will only be allowed to resubmit a writing assignment after you have consulted with me and/or with one of the consultants at the University Writing Center before undertaking your rewrite/revision of the assignment. During this consultation, you will make clear to your consultant the nature and the direction of your rewrite/revision.
- You will only be allowed to resubmit an analysis or essay if you include the original analysis or essay (with my comments, marginal notes, etc.) with it.
- You will only be allowed to resubmit an analysis or essay if you include with it a brief statement that explains the nature of the revision.
- You will only be allowed to resubmit a writing assignment within a month following its original due date.