Program Statement

My first foray into History and Literature focused on Eastern Europe and France. These were the areas of the world most personally relevant to me, and most exciting to explore upon entering college because they had largely been ignored in high school. At Harvard, for the first time, I could read books like The Good Soldier Svejk for class. My professors offered new perspectives on material that had previously felt personal and isolated to me. To realize that these texts could be taken seriously by academics was a revelation. I was equally excited to experience French at a college level, after having been in a French immersion program in elementary school. These classes offered a new and compelling kind of depth of study, while still continuing to build on the breadth of my historical knowledge and my writing, research, and interpretive skills.

After I declared a concentration in History and Literature and was put in a sophomore tutorial focused more broadly on time and modernity in Britain and Russia, I slowly gained the confidence to look past topics I had a personal stake in. I refocused my studies around Russia, a place whose language I was just beginning to study and whose historical and literary presence had always hovered on the fringes of my personal and academic experiences. After a survey course on the history of the Russian Empire and a Junior Tutorial that allowed me to develop the gaps in my knowledge, I was confident enough to reach for yet another broad topic I had never studied before—imperialism in the Caucasus. It was through a wide variety of texts and classes that I gained a more secure footing in this topic, including a junior paper, a class on race in Russia, a class on Francophone literatures and human rights, and a government class on Central Asia and the Caucasus. Of course, these experiences have made me more aware of the many gaps in my knowledge. But they have also made me more confident in pursuing topics that at first seem distant, in order to bring them into the sphere of what feels “personal” to me.
<table>
<thead>
<tr>
<th>Semester</th>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
<th>Description</th>
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<tbody>
<tr>
<td>Fall 2013</td>
<td>FRENCH70A</td>
<td>Introduction to French literature</td>
<td>Tom Conley</td>
<td>Introduction to French literature, from medieval period through 19th C</td>
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<td>Spring 2014</td>
<td>AESTHINT60</td>
<td>Literature and Art in an Era of Crisis and Repression</td>
<td>George Grabowicz</td>
<td>Exploration of variety of Eastern European writers in the 20th century, focused on holocaust and spread of Communism</td>
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<td>Spring 2014</td>
<td>HIST1511</td>
<td>Latin America and the US</td>
<td>Kristen Weld</td>
<td>Survey of historical relations between Latin America and the US</td>
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<td>Fall 2014</td>
<td>HISTLIT90AY</td>
<td>Youth Protest in Europe</td>
<td>Rachel Gillette</td>
<td>Exploration of varieties of youth protest across Europe (France, Germany, Czech Republic) around 1968</td>
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<td>Spring 2015</td>
<td>HISTLIT97</td>
<td>Sophomore Tutorial</td>
<td>Lauren Kaminsky,</td>
<td>Preparation for sophomore paper, focused on modernism and time in Britain and Russia</td>
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<td>Timothy Wientzen</td>
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<td>Spring 2015</td>
<td>HIST1290</td>
<td>History of the Russian Empire</td>
<td>Kelly O’Neill</td>
<td>Survey of Russian history from founding of Russia to 20th century</td>
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<td>Fall 2015</td>
<td>CULTBLLF50</td>
<td>The European Postwar</td>
<td>Peter Gordon</td>
<td>Survey of art produced in postwar France, Germany, England</td>
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<td>Fall 2015</td>
<td>HIST1974</td>
<td>Eurasia in the Twentieth Century</td>
<td>Timothy Nunan</td>
<td>Introduction to Eurasia and the Middle East in the 20th century</td>
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<td>Fall 2015</td>
<td>HISTLIT98R</td>
<td>Junior Tutorial</td>
<td>Duncan White</td>
<td>Syllabus focused on public intellectuals in France, England, and Russia</td>
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<td>Spring 2016</td>
<td>HISTLIT98R</td>
<td>Junior Tutorial</td>
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<td>Preparation for junior paper</td>
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<td>Fall 2016</td>
<td>SLAVIC129</td>
<td>Russia and Race</td>
<td>Michael Kunichika</td>
<td>Exploration of art and history dealing with race in Russia, from early epics to Soviet period</td>
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<td>Fall 2016</td>
<td>HISTLIT99</td>
<td>Senior Tutorial</td>
<td>Lauren Kaminsky,</td>
<td>Work on thesis and oral exam</td>
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<td>Duncan White</td>
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<td>Fall 2016</td>
<td>RUSS102R</td>
<td>Language of Social Science and Media</td>
<td>Oksana Willis</td>
<td>Focus on analyzing historical and journalistic documents in Russian</td>
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<td>Instructor</td>
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<tr>
<td>Fall 2016</td>
<td><strong>ENGLISH 190WE:</strong> David Foster Wallace (not petitioned for credit, but material used for oral exam)</td>
<td>Andrew Warren</td>
<td>Survey of most of David Foster Wallace’s works, including <em>Infinite Jest</em></td>
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<td>Spring 2017</td>
<td><strong>GOV1286:</strong> Central Asia and the Caucasus</td>
<td>Yuval Weber</td>
<td>Political science introduction to Russia’s relationship with Central Asia and the Caucasus throughout history</td>
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<td>Spring 2017</td>
<td><strong>SLAVIC195:</strong> Central European Novel After World War II</td>
<td>Jonathan Bolton</td>
<td>Exploration of variety of novels from East Central Europe (Czech Republic, Poland, Yugoslavia, Romania, Hungary) in years following World War II</td>
<td></td>
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<tr>
<td>Spring 2017</td>
<td><strong>FRENCH234:</strong> Francophone Studies and Human Rights</td>
<td>Françoise Lionnet</td>
<td>Introduction to Francophone literatures dealing with questions related to human rights</td>
<td></td>
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</tbody>
</table>
Field: European Studies

**Russian Empires**

Labzina, Anna Evdokimovna, Gary Marker, and Rachel May. *Days of a Russian Noblewoman: The Memories of Anna Labzina*, 1758-1821. [Late 18th Century]


Tolstoy, Loe. *Hadji Murad*. [1912]

Platonov, Andrei. *Soul*. [~1930s]


*Image of map included in back of packet (Image 1)*

**Russian Countercultures**

Turgenev, Ivan. *Fathers and Sons*. [1862]

Dostoevsky, Fyodor. *Notes from the Underground*. [1864]

Lenin, Vladimir Ilyich. “Conclusion” in *What Is to be Done?* [1902]


**Race and Racism in Europe**

Frantz Fanon, “L’Algérie se dévoile.” [1959]

Mathieu Kassovitz, “La haine.” [1995]

Pamuk, Orhan. *Snow.* [2002]


*Image included in back of packet (Image 2)*

**Imagining Modernity and Alternative Futures**


Zamiatin, Evgeniĭ Ivanovich. *We.* [1921]

Bulgakov, Mikhail, and Michael Glenny. *The Heart of a Dog.* [1925]

Woolf, Virginia. *Mrs. Dalloway.* [1925]

Stapledon, Olaf. *Star Maker.* [1937]

Foster Wallace, David. *Infinite Jest.* [1996]


**European Communism and the Individual**

Kafka, Franz. “In the Penal Colony.” [1919]

Orwell, George. *Homage to Catalonia.* [1938]

Jean-Luc Godard, “La Chinoise” [1967]

Memorandum of Conversation between Leonid Brezhnev and Alexander Dubcek. [13 August 1968]


*Image included in back of packet (Image 3)*
Senior Bibliography

Pre-19th Century


Kivelson & Neuberger [eds.], *Picturing Russia: Explorations in Visual Culture* [2008].


A. M. Kurbskii, *Prince A. M. Kurbskii’s History of Ivan IV*: 25-71 [1573]


Basil Dmytryshyn, "Modernization of Russia under Peter I and Catherine II": 16-70

Gavrila Derzhavin, “Ode to the Wise Princess Felitsa” [1782].


Alexander N. Radishchev, Journey from St. Petersburg to Moscow: 40-43, 91-107, 164-187 [1790]


**Modernism**


*Night and Fog*. Alain Resnais, [1955.]


**Literary Responses to Political Trends Post-19th Century**


Dickens, Charles. *Hard Times* [1854], Chapters I-XVI

---. *Sketches by Boz* [1836] “Meditations in Monmouth Street” [92-101]; “A Visit to Newgate” [249-267], “The Prisoner’s Van” [340-344]


Wilde, Oscar. *The Picture of Dorian Gray* [1890]


Frederick Winslow Taylor, *The Principles of Scientific Management*, pp. 4-21 [1911]


André Breton, *Nadja*, 1928.


Dziga Vertov, *Man with a Movie Camera* [1929].

Charlie Chaplin, *Modern Times* [1936].


Carol Reed, “The Third Man” [1949]

Wolfgang Staudte, “Die Mörder sind unter uns” [‘The Murderers are Among Us’] [1946]

Vittorio De Sica, “Ladri di biciclette” [‘Bicycle Thieves’] [1948]

Federico Fellini, “La Strada” [1954]


Gillo Pontecorvo “La battaglia di Algeri” [‘The Battle of Algiers’] [1966]

Ingmar Bergman, “Persona” [1966]

Jean-Luc Godard, “La Chinoise” [1967]

Milan Kundera, The Joke [Harper Perennial, 1993] [1967]

Johannes Fabian, Time and the Other. [1983], pp. 1-2, 11-35.


Kundera, Milan. The Unbearable Lightness of Being. London: Faber and Faber, [1984.]


Ludvík Vaculík “Two thousand words for workers, farmers, scientists, artists, and everyone,” [27 June 1968].

The Firemen's Ball. Dir. Miloš Forman. [1967.]

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Volker Schlöndorff, Margarethe von Trotta, “The Lost Honor of Katharina Blum” [1975]

Milan Kundera, “The Tragedy of Central Europe” [1984]

Czesław Miłosz, “Central European Attitudes” [1986]
György Konrád, “Is the Dream of Central Europe Still Alive?” [1986]

Danilo Kiš, “Variations on Central European Themes” [1987]

Wim Wenders, “Der Himmel über Berlin” [‘Wings of Desire’] [1987]

“The Lisbon Conference on Literature: A Round Table of Central European and Russian Writers” [1990]

Milan Kundera, “Three Contexts of Art: From Nation to World” [1993]

Mathieu Kassovitz, “La haine” [1995]

Michael Haneke, “Caché” [‘Hidden’] [2005]

**Intellectual History 19th & 20th Century**


Mary Ann Doane, “The Representability of Time” and “Zeno’s Paradox: The Emergence of Cinematic Time” in The Emergence of Cinematic Time, pp. 1-32, 172-205.


H.G. Wells. “It seems to me that I am more to the Left than you, Mr. Stalin,” The New Statesman [1934]

Jeff Sahadeo, "Epidemic and Empire: Ethnicity, Class, and "Civilization" in the 1892 Tashkent Cholera Riot," Slavic Review 64, no.1 [2005]: 117-139


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Fyodor Dostoevsky, Notes from the Underground [New York: Vintage, 1994] [1864]

Andrei Platonov, Soul: And Other Stories [New York: NYRBooks, 2007] [~1930s]


Frantz Fanon, “L’Algérie se dévoile,” chap 1, L’An V de la révolution algérienne [1959]

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Gilles Deleuze, “La littérature et la vie” [in Critique et Clinique] [1993]

J-M G Le Clezio, La quarantaine - Folio, Gallimard [1995]


Yvette Christiansë, Castaway - Duke UP [1999]

Zadie Smith, White Teeth [Vintage, 2001] [2000]

Orhan Pamuk, *Snow* [Vintage, 2005] [2002]


Fabienne Kanor, *Humus* – Gallimard [2006]

Nathacha Appanah, *Les rochers de Poudre d'Or* - Folio, Gallimard [2006]

Assia Djebar, *Nulle part dans la maison de mon père* - Babel Poche, Actes Sud [2007]


Nathacha Appanah, *Tropique de la violence* – Gallimard [2016]