

## **Term Information**

**Effective Term** Summer 2026  
*Previous Value* Spring 2025

## **Course Change Information**

### **What change is being proposed? (If more than one, what changes are being proposed?)**

Requesting GE status Citizenship for a Just and Diverse World. Please update course title and course catalogue description to better reflect the GE Theme focus.

### **What is the rationale for the proposed change(s)?**

To place this course in a GE theme more aligned with the content of this course and for the service of students and our majors/minors.

### **What are the programmatic implications of the proposed change(s)?**

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

This moves this course out of GE Foundations and into the Citizenship Theme, which gives our students more chances to complete their GE requirements through the Department.

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

## **General Information**

<b>Course Bulletin Listing/Subject Area</b>	Slavic Languages & Literatures
<b>Fiscal Unit/Academic Org</b>	Slavic/East European Eurasian - D0593
<b>College/Academic Group</b>	Arts and Sciences
<b>Level/Career</b>	Undergraduate
<b>Course Number/Catalog</b>	3310
<b>Course Title</b>	Citizens in a Strange Land: Science Fiction in East European Literature and Film
<i>Previous Value</i>	Science Fiction: East vs. West
<b>Transcript Abbreviation</b>	Sci-Fi East Europe
<i>Previous Value</i>	Sci-Fi East/West
<b>Course Description</b>	Science fiction as a genre explores many important issues relating to citizenship, including adaptation to technological advances and totalitarian societies, human perfectability, utopia and dystopia, and inclusiveness of race, gender, and orientation. Eastern European science fiction in literature and film are contrasted with Anglo-American and Western European works. GE Citizenship Theme.
<i>Previous Value</i>	<i>In this course, we will study the development of science fiction from its nineteenth-century beginnings through the present day. To a significant extent, science fiction as a genre emerged as a response to the development of scientific knowledge about nature, engineering, and computation in the last two centuries.</i>
<b>Semester Credit Hours/Units</b>	Fixed: 3

## **Offering Information**

<b>Length Of Course</b>	14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
<b>Flexibly Scheduled Course</b>	Never
<b>Does any section of this course have a distance education component?</b>	No
<b>Grading Basis</b>	Letter Grade
<b>Repeatable</b>	No
<b>Course Components</b>	Lecture, Recitation

Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus, Lima, Mansfield, Marion, Newark, Wooster

## **Prerequisites and Exclusions**

### **Prerequisites/Corequisites**

### **Exclusions**

**Electronically Enforced** No

## **Cross-Listings**

### **Cross-Listings**

## **Subject/CIP Code**

<b>Subject/CIP Code</b>	16.0400
<b>Subsidy Level</b>	General Studies Course
<b>Intended Rank</b>	Freshman, Sophomore, Junior, Senior

## **Requirement/Elective Designation**

Citizenship for a Diverse and Just World

The course is an elective (for this or other units) or is a service course for other units

### ***Previous Value***

#### ***General Education course:***

*Visual and Performing Arts; Global Studies (International Issues successors); Literary, Visual and Performing Arts*

## **Course Details**

### **Course goals or learning objectives/outcomes**

- This course fulfills the GE goal and ELOs by teaching students to apply earlier knowledge of literature, film, and science to an in-depth exploration of the challenges of citizenship as portrayed in major works of science fiction.
- Through readings and viewings, class participation, journal entries, and final paper, students will refine their skills in critiquing various expressions of the problem of diversity (of gender, orientation, race, species, and social-economic status)
- *Improve your skills in analyzing literary and cinematic works and connect them to the discussion of philosophical concepts and social issues.*
- *Think comparatively across cultures, specifically North America and Eastern Europe.*

### ***Previous Value***

**Content Topic List**

- Citizenship and Science Fiction, The Responsibility of the Scientist, Inventing Science Fiction, Utopia, Dystopia, and Social Inequality, Utopian Dreams, Dystopian Nightmares, Rebellion against Unfreedom
- Strengths and Weaknesses of Totalitarian Societies, Moral Dilemmas of Citizenship: Constructing the Ideal Society, Robots and Slavery, Robots in the Individual Home, Artificial Intelligence and Slavery; Midterm Survey, A.I. Citizens: Hybrid Society,
- Space Travel, Fears of the Future: The Problem of Overpopulation, Hallucinogenic Dystopia, The Alien Within Us: Citizens Become Aliens, Underwater Utopia: The Search for Justice in the Sea, Humans vs. Apes, Our Future as Citizens of Planet Earth

**Previous Value**

- *Introduction*
- *Between Present and Future*
- *Technology*
- *Society*
- *The Alien Body*
- *The Human Body*

**Sought Concurrence**

No

**Attachments**

- Citizenship form submission responses (Slavic 3310).docx: GE Theme Submission Sheet  
(*GEC Course Assessment Plan. Owner: Ernst,Joseph*)
- Curriculum Maps Russian Major - 25.docx: Curriculum Map  
(*Other Supporting Documentation. Owner: Ernst,Joseph*)
- AU25 S3310 Syllabus\_citizenship.docx: 11/25 Slavic 3310 Syllabus  
(*Syllabus. Owner: Ernst,Joseph*)

**Comments**

- The uploaded syllabus indicates that this course is requesting GEN Theme Origins and Evolution? Please provide syllabus with updated theme. (*by Vankeerbergen,Bernadette Chantal on 11/24/2025 08:31 PM*)
- Requesting GE status Citizenship for a Just and Diverse World. Please update course title and course catalogue description to better reflect the GE Theme focus. Syllabus, GE worksheet, and Curriculum map uploaded. (*by Ernst,Joseph on 11/05/2025 02:53 PM*)

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Ernst,Joseph	11/05/2025 02:54 PM	Submitted for Approval
Approved	Ernst,Joseph	11/05/2025 03:48 PM	Unit Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	11/24/2025 08:32 PM	College Approval
Submitted	Ernst,Joseph	11/25/2025 11:00 AM	Submitted for Approval
Approved	Ernst,Joseph	11/25/2025 11:02 AM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	12/18/2025 03:35 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Neff,Jennifer Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	12/18/2025 03:35 PM	ASCCAO Approval



**Autumn 2025**

**Slavic 3310**

**Citizens in a Strange Land: Science Fiction in East European Literature and Film**

**TuTh 11:10-12:30pm**

**Denney Hall 253**

**Prof. Alexander Burry (burry.7)**

**Office: Hagerty Hall 345**

**Office Hours: Mondays 10:00am-12:00pm and by appointment**

### **Course Description**

In this course, we study the theme of citizenship as portrayed in science fiction from its nineteenth-century beginnings through the present day. Through the analysis of a selection of novels, stories, essays, and films from some of the leading Anglo-American and East European writers and filmmakers of the genre, we discuss ideas such as experiences of belonging to national and local communities; rights and privileges of individuals in the context of their societies; and notions of duties and responsibilities of citizens toward their communities. We will explore these ideas in relation to such topics as space and time travel, artificial intelligence, extraterrestrial beings, and climate change, considering the way they intersect with political, cultural, and technological conditions, gender and sexuality, race and identity, and colonialism. Science fiction as a genre has a long tradition of probing concepts of social, political and climate justice. It offers critiques of existing regimes and tries to envision better alternative worlds. Throughout the course, we will also aim to contrast works of predominantly collectivist (East Europe) vs. highly individualistic (American) societies in order to discuss the responsibilities of the individual within imagined futures of varying degrees and types of freedom and repression.

### **Assignments**

Attendance	10%
Participation	10%
Presentation	10%
Midterm Exam	20%
Final Exam	20%
Journal Entries (5)	10%
Paper	20%

### **Grading Scale**

I will use the following grading scale to determine the final letter grade:

93-100 (A) 90-92.9 (A-) 87-89.9 (B+) 83-86.9 (B), 80-82.9 (B-) 77-79.9 (C+)  
73-76.9 (C) 70-72.9 (C-) 67-69.9 (D+) 60-66.9 (D) Below 60 (E)

### **Meeting**

I am always available for in-person meetings Mondays 10:00am-12:00pm in Hagerty 345. However, I encourage you to make appointments for other days and times if these aren't convenient. We can meet either in person or by Zoom.

## Required Materials (in chronological order)

### Fiction

Mary Shelley, *Frankenstein* (1818)  
Fyodor Dostoevsky, “The Grand Inquisitor” (1880)  
Evgeny Zamiatin, *We* (1920)  
Karel Čapek, *R.U.R.* (1921)  
Isaac Asimov, “Robbie” (from *I, Robot*, 1950)  
Andrei Tertz (Sinyavsky), “Pkhentz” (1957)  
Stanisław Lem, *The Futurological Congress* (1971)  
Ursula K. Le Guin, “The Ones Who Walk Away from Omelas” (1973)  
Octavia Butler, “Bloodchild” (1984)  
Alan Dean Foster, “That Creeping Sensation” (2011)  
N. K. Jemisin, “The Ones Who Stay and Fight” (2018)

### Non-Fiction

Anindita Banerjee, *We Modern People* (2013) (excerpts)  
Boris Groys, “Russian Cosmism and the Technology of Immortality” (2018)  
Jillian Porter, “Alien Commodities: *Aelita*, *Solaris*, and *Kin-dza-dza!*” (2015)  
Konstantin Tsiolkovsky: “The Future of Earth and Mankind” (1928)  
Darko Suvin: “On the Poetics of the Science Fiction Genre” (1972)

### Obtaining the Readings

All readings will be on Carmen except for the four books listed below. These can be purchased from Amazon, Barnes and Noble, Thriftbooks, and other sites and brick-and-mortar stores.

Mary Shelley, *Frankenstein* (1818) (Dover edition, ISBN: 978-0486282114)  
Evgeny Zamiatin, *We* (1920) (Modern Library, ISBN: 978-0812974621)  
Karel Čapek, *R.U.R.* (1921) (Dover, ISBN: 978-0486419268)  
Stanisław Lem, *The Futurological Congress* (1971) (Harper, ISBN: 978-0156340403)

### Films

*Metropolis*, dir. Fritz Lang (1927) (OSU Lib., Kanopy)  
*Invasion of the Body Snatchers*, dir. Don Siegel (1956) (OSU Lib., Swank Digital Campus)  
*Amphibian Man*, dir. Vladimir Chebotiarev (1962) (YouTube)  
*Planet of the Apes*, dir. Franklin J. Schaffner (1968) (OSU Lib., Feature Films for Education)  
*Invasion of the Body Snatchers*, dir. Philip Kaufman (1978) (OSU Lib., Swank Digital Campus)  
*Blade Runner*, dir. Ridley Scott (1984) (OSU Lib., Swank Digital Campus)  
*Kin-dza-dza!*, dir. Georgy Daneliya (1986) (YouTube)  
*On the Silver Globe*, dir. Andrzej Żuławski (1987) (YouTube)  
*Her*, dir. Spike Jonze (2013) (available on Amazon Prime, Google Play, Apple TV, Fandango)  
*The Creator*, dir. Gareth Edwards (2023) (available on Amazon Prime, YouTube, Apple TV, etc)

### **University Policies**

Please review important university policies at <https://ugeducation.osu.edu/academics/syllabus-policies-statements>

## **Citizenship GE Theme Goals**

- 1. Successful students will analyze an important topic or idea at a more advanced and in-depth level than in the Foundations component. [Note: In this context, "advanced" refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities.]**
- 2. Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.**
- 3. Successful students will explore and analyze a range of perspectives on local, national, or global citizenship and apply the knowledge, skills, and dispositions that constitute citizenship.**
- 4. Successful students will examine notions of justice amid difference and analyze and critique how these interact with historically and socially constructed ideas of citizenship and membership within society, both within the United States and around the world.**

## **Citizenship GE Theme Expected Learning Outcomes:**

**Successful students are able to:**

- 1.1. Engage in critical and logical thinking about the topic or idea of the theme.**
- 1.2 Engage in advanced, in-depth, scholarly exploration of the topic or idea of the theme.**
- 2.1. Identify, describe, and synthesize approaches or experiences as they apply to the theme.**
- 2.2. Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.**
- 3.1. Describe and analyze a range of perspectives on what constitutes citizenship and how it differs across political, cultural, national, global, and/or historical communities.**
- 3.2. Identify, reflect on, and apply the knowledge, skills, and dispositions required for intercultural competence as a global citizen.**
- 4.1. Examine, critique, and evaluate various expressions and implications of diversity, equity, and inclusion, and explore a variety of lived experiences.**
- 4.2. Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power, and/or advocacy for social change.**

**This course fulfills the GE goal and ELOs for the “Citizenship for a Just and Diverse World” by teaching students to apply earlier knowledge of literature, film, and science to an in-depth exploration of the challenges of citizenship as portrayed in major works of science fiction. Through readings and viewings, class participation, journal entries, and their final paper, students will refine their skills in critiquing various expressions of the problem of diversity (of gender, orientation, race, species, and social and economic status) while developing intercultural competence through a comparison of Western and East European examples of science fiction. The focus on journal and paper writing, along with exams, will enable them to concentrate on their own views on these topics, and to reflect periodically on their understanding of citizenship.**

## **Course Requirements**

### **Class Structure**

Classes will typically have short periods of lecture, but most time will be spent on class discussion, group work, and student presentations. Success in this course requires careful reading of all the texts, regular attendance, and active participation. Although slides will be provided during lectures, taking notes on the discussions and background information is strongly recommended as well. Be sure to bring the assigned texts to every class, or have access to them on your device.

### **Attendance**

To do well in this course, you must attend class regularly. You are allowed two absences for any reason (no questions asked) without your grade being affected. This means you do not need to provide documentation of any sort (email messages, doctor's notes, etc.). For each subsequent absence, your participation grade will be lowered by one point. If you need additional absences for serious illness, religious holidays, or some other reason, please contact me so that we can find a solution. You are responsible for getting the notes from a classmate for missed classes.

### **Participation**

Please contribute actively to the class and group discussions every class. Be sure to do all readings on time and be ready to discuss them. To help guide you in preparing to participate, I will provide discussion questions ahead of time for some of the topics we will cover in the next class. However, these questions are only a starting point: please feel free to introduce topics I don't discuss based on your impressions of the texts and any other related interests you may have. On average, you should plan on contributing at least once or twice each class, but the emphasis is on the quality rather than quantity of participation. I understand that some days it can be difficult to participate, and I will keep in mind the totality of your contribution over the semester. Your participation grade will be updated on Carmen every 3-4 weeks. Please consult with me if you do not agree on my assessment of your work at any point. I use the following criteria at the end of the semester to determine the final participation grade:

- 10 points: frequent participation in all classes, a leading voice in class discussions
- 8-9 points: participation in most classes, reliable contributor to class discussions
- 6-7 points: participation in some classes, but often silent
- 1-4 points: rare participation, few contributions to the class discussions
- 0 points: no class participation throughout the semester

### **Journal Entries**

During the semester you will be assigned to write five journal entries discussing your major takeaways from the recent literary texts and films, and how it relates to questions of citizenship, justice, and diversity. These entries will help you reflect on what we have learned and can provide you with material to use when preparing for the exams and paper. If you attend class regularly and do all the readings and viewings on time, these posts should be easy to write. Each entry consists of a post on Carmen of at least 200-300 words, and will be due approximately every two weeks, on Fridays (see schedule below for due dates). For the final journal entry, I ask

you to look back on the four preceding ones and conclude how your thinking about citizenship and justice have developed throughout the course.

### **Presentation**

Each student will be assigned one presentation, to be delivered in class. Your presentation should be 10 minutes in length, not including excerpts if you are discussing a film. Guidelines will be provided in Week 1, along with a survey with a selection of topics with a focus on citizenship as a category of social belonging, rights and privileges, and social justice. You will need to submit an outline and/or slides of your presentation, including a list of sources you have included in your research.

### **Exams**

There will be two for you to take on Carmen: Exam 1 will be available **October 24-26** and Exam 2 will be available **December 5-7**. These exams will consist of a combination of multiple-choice questions, short answers, and short essays, and you will be given 90 minutes for each. Some questions will focus on the history of the genre, cultural history, and literary and cinematic analysis, while others will concern the ways in which characters negotiate the boundaries of citizenship within strange, unfamiliar societies. Review sheets with practice questions will be provided ahead of time to help you prepare for the exams, and there will be an in-class review the day before each exam becomes available. If you are unable to take either exam during the three-day window provided, please let me know as far ahead of time as possible, so we can arrange for you to take it during a different period.

### **Final Paper**

Your final assignment will be a paper at least 4-5 pages in length (it can be longer if you want, but should not be shorter). For this paper, you may either write about one (or two, if you'd like to do a comparison) of the fictional works or films we have covered, or you may write on a different work of science fiction of your choice. The paper should make an argument related to the problem of the science fiction writer or director whose work you are analyzing focuses on the problem of citizenship in the society they portray. In addition to the primary work(s) you choose to analyze, you must engage scholarship on them by citing 3-4 secondary sources. If you choose a work we do not cover in class, please tell me about your idea at least a week before the paper is due, so that I can make sure that your topic is appropriate. The paper will be due any time on **Sunday, December 14** on Carmen.

## **Schedule of Classes and Assignments (subject to change)**

8/26 Introduction to Course

Reading for 8/28: Suvin, “On the Poetics of the Science Fiction Genre”; Banerjee, *We Modern People* (excerpt)

8/28 Citizenship and Science Fiction

Reading for 9/2: Shelley, *Frankenstein*: Letters 1-3; Ch. 1-10 (pp. 1-70);

9/2 The Responsibility of the Scientist

Reading for 9/4: Shelley, *Frankenstein*: Ch. 11-17 (pp. 70-108)

9/4 Inventing Science Fiction

Reading for 9/9: Shelley, *Frankenstein*: Ch. 18-24 (pp. 108-166)

9/9 Inventing Science Fiction

Reading for 9/11: Dostoevsky, “The Grand Inquisitor”

9/11 Freedom or Happiness?

Viewing for 9/16: *Metropolis* (dir. Fritz Lang)

Reading for 9/16: Groys, “Russian Cosmism”

**Journal Entry #1 Due 9/19**

9/16 Utopia, Dystopia, and Social Inequality

Reading for 9/18: Tsiolkovsky, “The Future of Earth and Mankind”

9/18 Utopian Dreams

Reading for 9/23: Zamyatin, *We*: Records 1-10 (pp. 3-52)

9/23 Dystopian Nightmares

Viewing for 9/25: Zamyatin, *We*: Records 11-20 (pp. 53-103)

9/25 Rebellion against Unfreedom

Reading for 9/30: Zamyatin, *We*: Records 21-40 (pp. 104-203)

**Journal Entry #2 Due 10/3**

9/30 Strengths and Weaknesses of Totalitarian Societies

Reading for 10/2: LeGuin, “The Ones Who Walk Away from Omelas”; N. K. Jemisin, “The Ones Who Stay and Fight”

10/2 Moral Dilemmas of Citizenship: Constructing the Ideal Society

Reading for 10/7: Capek, *R.U.R.*

10/7: Robots and Slavery

Reading for 10/9: Asimov, “Robbie”

10/9 Robots in the Individual Home

Reading for 10/14: *Blade Runner* (dir. Ridley Scott)

**Journal Entry #3 Due 10/17**

10/14 Artificial Intelligence and Slavery; Midterm Survey

Viewing for 10/21: *The Creator* (dir. Gareth Edwards)

## **10/16: Fall Break**

10/21 A.I. Citizens: Hybrid Society

Viewing for 10/23: *Kin-dza-dza!* (dir. Georgy Daneliya)

Reading for 10/23: Porter, “Alien Commodities”

**Exam #1 10/24-10/26 (online)**

10/23 Space Travel; Review for Exam #1

Reading for 10/28: *On the Silver Globe* (dir. Andrzej Żuławski)

10/28 Space Travel

Viewing for 10/30: Lem, *The Futurological Congress*, pp. 1-36

10/30 Fears of the Future: The Problem of Overpopulation

Viewing for 11/4: Lem, *The Futurological Congress*, pp. 36-149

**Journal Entry #4 Due 11/7**

11/4 Hallucinogenic Dystopia (**Election Day: Asynchronous Lecture/Online Discussion**)

Reading for 11/6: *Invasion of the Body Snatchers* (dir. Don Siegel)

11/6 The Alien Within Us: Citizens Become Aliens

Reading for 11/13: *Invasion of the Body Snatchers* (dir. Philip Kaufman)

## **11/11 Veteran's Day (No Class)**

11/13 The Alien Within Us: Citizens Become Aliens

Viewing for 11/18: Butler, “Bloodchild”

**Journal Entry #5 Due 11/21**

11/18 The Alien Within Us

Reading for 11/20: Tertz-Sinyavsky, “Pkhentz”

11/20 The Alien Within Us

Viewing for 11/25: *Amphibian Man* (dir. Vladimir Chebotiarev)

11/25 Underwater Utopia: The Search for Justice in the Sea

Viewing for 12/2: *Planet of the Apes* (dir. Franklin Schaffner)  
**Exam #2: 12/5-12/7**

**11/27 Thanksgiving Day (No Class)**

12/2 Humans vs. Apes; Review for Exam #2  
Reading for 12/4: Foster, "That Creeping Sensation"

12/4 Our Future as Citizens of Planet Earth; Conclusions; Final Evaluations  
**Paper Due Sunday, Dec. 14 (any time)**

Briefly describe how this course connects to or exemplifies the concept of this Theme (Citizenship)

“Science Fiction: East vs. West” fits into the Citizenship theme because of its focus on how this particular genre explores the concept of individual responsibility within prospective utopian, dystopian, and totalitarian governments, weigh the advantages of new forms of technology against their potential drawbacks, and consider the most effective and appropriate ways of assuring justice amid differences of race, class, gender, sexuality, and species.

**ELO 1.1** This course will develop skills needed to engage in critical and logical thinking about science fiction through contrasting Slavic and Western readings and films that engage in critical questions of the role of individuals in imagined worlds, many of which feature dystopian societies, totalitarianism, and paradoxes and dilemmas that force their citizens to make difficult choices. Students will read, view, discuss, and react to works featuring these complex situations and relate them in turn to their own social, political, and cultural circumstances, particularly within the steep rise in technology in recent decades through: 1. class and group discussions allowing students to consider the literary, non-fictional, and cinematic works of the course in terms of the social and ethical considerations they face in today’s society; 2. regular journal entries in which they can develop ideas on the dilemmas the characters confront in the face of scientific and technological discoveries (whether achieved in reality or future hypotheses); 3. exams that test their knowledge of the political, historical, and scientific circumstances that informed these works, as presented in lectures, and their ability to form interpretations of the works; 4. a presentation requiring students to present science fiction readings and films not covered in the course, thus harnessing the skills they’ve gained in order to evaluate new works; and 5. a final paper assignment that requires them to choose a specific theme and analyze one or two texts in detail.

**ELO 1.2** Students engage in advanced exploration of the course topics and assigned readings and viewings through a combination of lectures and discussions. Readings and discussions of Darko Suvin and other theorists of science fiction allow for consideration of what makes the genre unique, how the course readings and screenings both differ from and intersect with other genres and tropes, such as fantasy, speculative fiction, the Gothic, Romanticism, utopia and dystopia, German expressionism, and film noir. Such understanding of the complicated intertexts that can be found in science fiction beyond simply the actual event that puts it in that category (Frankenstein’s artificial creation of life in Mary Shelley’s novel, for instance) allows students to approach the novels, stories, films, and works in other genres from a more advanced standpoint than students in an introductory film or literature course.

Readings by leading scholars in the field of science fiction as a genre of social utopia (Groys, Porter, and especially Banerjee’s monograph, as a foundational work of the field) set up the scholarly framework specifically as a problem of citizenship.

The presentation assignment requires students to research and consider a work not assigned in class and independently develop ideas on it. Reading and considering critical essays for the final paper allows students to engage in the larger critical discussion of the given work, and to compare their points of view with those of previous critics.

**ELO 2.1** Lectures and class discussions accompanying the readings and screenings allow students to consider the various approaches and experiences writers and directors apply to citizenship from a well-informed perspective.

### Lectures

Brief lectures will be presented toward the beginning of each class to ensure that students have the necessary background knowledge of political, scientific, aesthetic, and biographical circumstances that shaped the authors and their works, and to set out an array of possible approaches to interpreting the roles these writers and filmmakers seem to suggest citizens should play in vastly different future societies. These lectures are designed to help prepare them for both the readings and films to come and for their class and group discussions that follow. For instance, understanding the various American political subtexts that can be found in Don Siegel's *Invasion of the Body Snatchers* and its 1978 remake – McCarthyism as a response to Communism, Watergate and the resultant loss of faith in government, and others – enables students to consider these films in light of their historical contexts while making connections to present-day developments that may resonate with the films in new ways.

### Discussions

Students are provided a series of sample discussion questions to think about ahead of each class, but are encouraged to actively shape the direction these discussions take both by communicating outside knowledge of topics relevant to the course such as biology, chemistry, neuroscience, literary and film studies, Slavic culture, etc. to their peers, and sharing personal experiences that may help them identify with characters confronting complex dilemmas in the works, such as whether to resist or accede to conditions they see as immoral or unethical.

This is assessed by participation grades and journal entries.

**ELO 2.2** In the course of the semester, students in Slavic 3310 submit five journal entries in which they post thoughts on any of the readings and viewings that have been covered in the past two weeks. These journals are graded only for completion, and thus allow students to share their personal impressions of a work that particularly interested them without the necessity of tightly organizing their thoughts yet. In many cases, these journal entries entail comparing the chosen work with other science fiction and related genres (whether from earlier in the class or a work they have explored on their own), or considering experiences of different characters in light of their own lives. For instance, students have compared Ursula LeGuin's hypothesis of a utopian society that requires the suffering of a child in "The Ones Who Leave Omelas" to the dilemma of buying chocolate, coffee, and other products that are often made under inhumane conditions in the Global South. Assessing stories, novels, films, and other works in terms of their own experiences in these entries helps them build ideas that can be used for their final papers, which may incorporate material from the journals into a more academic paper that makes a specific argument about one or more works covered in the course.

For the final journal entry, students need to look back on the four preceding ones and conclude how their thinking about citizenship and justice have developed throughout the course.

**ELO 3.1** Science fiction is centrally preoccupied with the ways in which citizens (both as individuals and as a collective society) respond to new, unexpected, and often frightening scientific and technological developments, whether they involve aliens, the discovery of a dangerous new planet, the future evolution of non-human species to cause greater harm to humans, or the increasing power of robots, cyborgs, and other beings with artificial intelligence to dictate the conditions of human life. “Science Fiction: East vs. West” explores both the parallels and differences in the ways writers and directors from Slavic countries and the U.S. and other Western nations have imagined and responded to these changes in light of their differing political, cultural, and aesthetic developments. Throughout the course, students will be required to discuss questions of what constitutes citizenship in different societies, both real (American, British, German, Soviet, Russian, Polish, and Czech) and imagined. The class discussions and journal entries provide opportunities for students to reconsider their own responsibilities as citizens in the contemporary U.S. to those faced by citizens both in past societies and in ostensibly futuristic societies that are in fact starting to take shape. Examples include the possibility of romantic encounters with A.I. in Spike Jonze’s film *Her* and of climate change producing new dangers to humans from the natural world in Alan Dean Foster’s story “That Creeping Sensation.” These and other situations featured in the readings and films thus require different responsibilities for people in terms of protecting themselves and each other.

Deep engagement with this ELO is prompted by the presentation assignment, which also is used to assess this ELO.

**ELO 3.2** This course teaches the value of intercultural competence through the comparison of works of science fiction from markedly different regions and time periods that reflect a variety of cultural perspectives. Students will learn not only about the different approaches Western and Slavic writers have taken to science fiction, but also the various cultural and national influences – the ancient Greek and Roman myths, the Bible, Romanticism, socialism, expressionism, McCarthyism, and many others – that have shaped the writers, directors, and their works. In class discussion, journals, exams, and their final papers, students are encouraged to keep the various ways American, British, Russian, Polish, and other cultures have influenced the ways in which citizenship and the responsibility of individuals to their communities are depicted in their works.

The final paper, as the most in-depth assignment that requires this mode of analysis, is used to assess this ELO.

**ELO 4.1** Science fiction is known as a pioneering genre for its frequent questioning of the status quo. Writers and directors of this genre anticipate not only potential scientific and technological revolutions but also social changes that reflect the desire of various societies for greater inclusivity. Writers such as Ursula LeGuin, Octavia Butler, and N. K. Jemisin frequently make this drive for inclusion a major theme of their writings, using science fiction plots to critique racism, sexism, colonialism, and gender binarism. Soviet writers and directors, too, critique both prejudices and inequalities of the capitalist world and the failure of the USSR, despite the Bolsheviks’ ideal of a “brotherhood of nations,” to eliminate long-standing hierarchical views of gender, race, ethnicity, and other types of difference. Students are encouraged to interpret the message the various texts appear to convey regarding the problem of achieving justice and

satisfying diverse types of people (and sometimes aliens and/or animals) within futuristic worlds; they may also discuss the ways in which these texts relate to their personal experiences of working toward a more inclusive society. In class discussion, journal entries, presentations, and other assignments, they are always encouraged to disagree with the authors and directors, as well as each other and the professor, on these complex issues.

The ELO is assessed by journal entries, papers, and especially exams, where several of the questions prompt students to explain the social and cultural context of diverse lived experiences, as they are relevant for the texts we discuss.

**ELO 4.2** The texts of Slavic 3310 provide students with continual opportunities to evaluate the administration of justice, the treatment of difference (of gender, race, sexual orientation, political ideology, etc.), and the ways citizenship can be constructed in both imaginary and real societies. The Polish and Soviet films of the “Space Travel” unit, to take one example, each satirize problems of their own countries as well as the West through space travelers who observe societies on different planets that in fact mirror the difficulties humans have dealing with difference on Earth. By contrast, Zamyatin’s *We* depicts a society that claims to have attained absolute equality through rational, mathematical organization, using numbers to name its citizens (ciphers); nevertheless cracks show in the armor of the state, as atavistic individual characteristics that differentiate the ciphers remain. Students in all cases are asked to discuss the forms of justice (or injustice) depicted by the writers and directors in light of ongoing efforts to achieve social change in our day, in their group and class discussions as well as in their journals.

## Curriculum Map for Russian Major (Updated 10/04/2024)

<b>Program Goals</b>			
<b>Goal 1</b> <b>Lang. Proficiency</b>		<b>Goal 2</b> <b>Analytic Skills</b>	<b>Goal 3</b> <b>Cult. Appreciation</b>
<b>Prerequisites</b>			
Russian 1101 -(including all decimal suffixes)	Novice Low/Mid	NA	Novice Low
Russian 1102 -(including all decimal suffixes)	Novice Mid/High	NA	Novice Mid
Russian 1103 -(including all decimal suffixes)	Novice High	NA	Novice High
Russian 1133	Intermediate Low	NA	Intermediate Low
Russian 2250.01/99 -or- Russian 2335.01/.99	NA	Novice	Novice
		Novice	Novice
<b>Required Courses</b>			
Russian 2104 -(including all decimal suffixes)	Novice High/ Intermediate Low	NA	Novice High/Intermediate Low
Russian 2144	Intermediate Low/Mid	NA	Intermediate Mid
Russian 3101	Intermediate Low	NA	Intermediate Low
Russian 3102	Intermediate Mid	NA	Intermediate Med
Russian 4575	Intermediate High	Advanced	Advanced
Slavic 4530	NA	Advanced	Advanced
<b>Language Elective Courses (9 credits)</b>			
Russian 4101/4102	Intermediate Low/Mid	NA	Advanced
Russian 4102	Intermediate Mid	NA	Advanced
Russian 4135	Novice/Intermediate	Intermediate	Novice
Russian 5101	Intermediate High	Advanced	Advanced
Russian 5102	Advanced Low	Advanced	Advanced
Russian 5103	Advanced Low/Mid	Advanced	Advanced
Russian 5104	Advanced Mid	Advanced	Advanced
Russian 5150	Advanced	Advanced	Advanced
Russian 5260	Advanced	Advanced	Advanced

-(can be applied in this category or the Lit/Cult/Ling electives category)

### **Literature, Culture, Linguistics Elective Courses (6 Credits)**

Russian 2250	NA	Novice	Novice
-(including all decimal suffixes, if not used as a prerequisite)			
Russian 2335	NA	Novice	Novice
-(including all decimal suffixes, if not used as a prerequisite)			
Russian 2345	NA	Novice	Novice
Russian 2850	NA	Novice	Novice
Russian 3460	NA	Intermediate	Intermediate
-(including all decimal suffixes)			
Russian 3350	NA	Intermediate	Intermediate
Russian 3355.99	NA	Intermediate	Intermediate
Russian 3470	NA	Intermediate	Intermediate
-(including all decimal suffixes)			
Russian 3480	NA	Intermediate	Intermediate
-(including all decimal suffixes)			
Russian 3490	NA	Intermediate	Intermediate
-(including all decimal suffixes)			
Russian 3750	NA	Intermediate	Intermediate
Russian 4330	NA	Advanced	Advanced
Russian 4520.99	NA	Advanced	Advanced
Russian 5200	Advanced	Advanced	Advanced
Russian 5225	NA	Advanced	Advanced
Russian 5230	NA	Advanced	Advanced
Russian 5250	NA	Advanced	Advanced
-(including all decimal suffixes)			
Russian 5260	Advanced	Advanced	Advanced
-(can be applied in this category or the language electives category)			
Russian 5460	NA	Advanced	Advanced
Russian 5530	Intermediate	Advanced	Advanced
Russian 5601	Advanced	Advanced	Advanced
Russian 5630	Intermediate/Advanced	Advanced	Advanced
Russian 5701	Advanced	Advanced	Advanced
Slavic 2330	NA	Novice	Novice
-(including all decimal suffixes)			
Slavic 2365	NA	Novice	Novice

-(including all decimal suffixes)

Slavic 2995.99	NA	Intermediate	Intermediate
Slavic 3310	NA	Intermediate	Intermediate
Slavic 3320	NA	Intermediate	Intermediate
Slavic 3321	NA	Intermediate	Intermediate
Slavic 3340	NA	Intermediate	Intermediate
Slavic 3333	NA	Intermediate	Intermediate
-(including all decimal suffixes)			
Slavic 3711	NA	Intermediate	Intermediate
Slavic 3797.02NA		Intermediate	Advanced
Slavic 3800	NA	Intermediate	Intermediate
Slavic 3995	NA	Intermediate	Intermediate
Slavic 4530	NA	Advanced	Advanced
Slavic 4597	NA	Advanced	Advanced
Slavic 5020	NA	Advanced	Advanced
Slavic 5450	NA	Advanced	Advanced