

Course Title	: RUSSIA AND EASTERN EUROPE: HISTORY THROUGH THE ARTS
Course Code	: HST2004
Recommended Study Year	: 2, 3 or 4
No. of Credits/Term	: 3
Mode of Tuition	: Sectional
Class Contact Hours	: 3 hours per week
Category in Major Prog.	: Category 4 Elective: Western History
Prerequisite(s)	: None
Co-requisite(s)	: None
Exemption Requirement(s)	: None

Brief Course Description

This course will introduce students to the modern history of Eastern Europe, focusing mostly on Russia and Ukraine, the region's biggest countries. It will use artistic creations as sources for the history of the region, in order to highlight broader historical topics. We will watch films, read literary texts (in Chinese or English translation at the student's choice), appreciate paintings, and listen to the music created by one of the world's richest cultural traditions. The period covered will be from the 18th to the 21st centuries.

Aims

The objective of this course will be to give students a fundamental understanding of the history of the modern Eastern Europe (especially Russia and Ukraine) and their artistic traditions, while also placing developments in the region within a global context.

Learning Outcomes

Students completing this course will be able to:

1. Recall, describe, discuss and explain the general course of Eastern Europe, and the development of their artistic tradition in a global context;
2. Synthesize information from various sources in order to construct, and evaluate, complex arguments;
3. Present and articulate arguments orally;
4. Analyze different sources of information within their political and cultural contexts;
5. Write effective analytical papers;
6. Connect current political and cultural developments in Eastern Europe with their historical background.

Indicative Content

- I. The Origins: Religious Art from Kyiv to Moscow
- II. The Petrine Cultural Revolution and the Arts
- III. Noble Culture: Literature and Society from Catherine II to Nicholas I
- IV. Taming the Steppes: Colonial Wars, Colonization, and Literature
- V. Representing the People: the Intelligentsia and the Peasant Question
- VI. The Age of the Novel

- VII. Constructing Nations: Nationalisms and the Arts
- VIII. Acceleration: the Arts and Socio-Economic Change around 1900
- IX. Revolutions: Socialisms, Nationalisms, Avant-Garde
- X. Totalitarian Art: Stalinism, Terror, and Soviet Culture
- XI. A New Beginning: World War II in Propaganda, Literature, and Film
- XII. Returns and Hopes: the Thaw and the Arts
- XIII. From Dissident Art to the Recovery of the Past
- XIV. After the Fall: the Arts in Post-Soviet Russia and Ukraine

Teaching Method

Lectures putting artistic production in its historical context, as well as structured discussions about specific works, will comprise most of the course. During lectures we will read/watch/listen to short stories and novel excerpts/movie clips/music pieces.

Measurement of Learning Outcomes

- (a) Participatory and structured discussions will assess the ability in synthesizing information and in evaluating arguments found in the literature. They will also assess the degree of understanding of basic facts, timeline, concepts and terminology in the history of Eastern Europe, and the ability of connecting the historical past with current developments (L.O. 1., L.O. 2., and L.O. 6. above)
- (b) The presentation will assess the ability in presenting arguments orally (L.O. 3. above).
- (c) The final paper will assess students’ ability in analyzing primary and secondary sources, and using them in their own analytical arguments (L.O. 4. and L.O. 5. above); it will also assess the ability of connecting historical issues with current developments (L.O. 6. above).

Assessment

Oral Presentation	15%
Film, Painting, Literary or Music Review	15%
Final Paper	30%
Structured class discussion	30%
Class Participation	10%

Essential Readings (selected parts)

Hosking, Geoffrey, *Russia and the Russians: A History*, Cambridge, MA: The Belknap Press of Harvard University Press, 2001.

Magocsi, Paul Robert, *A History of Ukraine*, Toronto: University of Toronto Press, 1996.

The Portable Nineteenth-Century Russian Reader, edited by George Gibian, London: Penguin, 1993.

The Portable Twentieth-Century Russian Reader, edited by Clarence Brown, London: Penguin, 1985.

Supplementary Readings

- Babel, Isaac, *Red Cavalry and Other Stories*. London: Penguin Classics, 2005.
- Blakesley, Rosalind P., *The Russian Canvas: Painting in Imperial Russia, 1757-1881*, New Haven: Yale University Press, 2016
- Bowlt, John E., ed., *Russian Art of the Avant Garde: Theory and Criticism 1902-1934*. London: Thames and Hudson, 2017.
- Bordwell, David, *The Cinema of Eisenstein*. Cambridge, MA: Harvard University Press, 1993.
- Brooks, Jeffrey, *Thank You, Comrade Stalin!: Soviet Public Culture from Revolution to Cold War*. Princeton, NJ: Princeton University Press, 2000.
- Bulgakov, Mikhail, *Heart of a Dog*. New York: Grove Press, 1994.
- Bulgakov, Mikhail, *The Master and Margarita*. London: Penguin, 2016.
- Christie, Ian and Taylor, Richard, *The Film Factory: Russian and Soviet Cinema in Documents*. London: Routledge, 1994.
- Clark, Katerina, Dobrenko, E. A., Artizov, Andrei and Naumov, Oleg, *Soviet Culture and Power: A History in Documents : 1917-1953*. New Haven: Yale University Press, 2007.
- Clark, Katerina, *The Soviet Novel: History as Ritual*. 3rd ed. Bloomington: Indiana University Press, 2000.
- Cornwell, Neil, *The Routledge Companion to Russian Literature*. New York: Routledge, 2001.
- Dostoyevsky, Fyodor, *The Brothers Karamazov*. London: Penguin Classics, 1982.
- Dovlatov, Sergei, *The Zone: A Prison Camp Guard's Story*. Berkeley, CA: Counterpoint, 2012.
- Eaton, Katherine, *Enemies of the People: the Destruction of Soviet Literary, Theater, and Film Arts in the 1930s*. Evanston, Ill: Northwestern University Press, 2002.
- Eisenstein, Sergei, *Selected Works*. London: British Film Institute, 1988.
- Figes, Orlando, *A People's Tragedy: the Russian Revolution, 1891-1924*. London: Jonathan Cape, 1996.
- Figes, Orlando, *Natasha's Dance: A Cultural History of Russia*. London: Picador, 2003.
- Fitzpatrick, Sheila, *The Cultural Front: Power and Culture in Revolutionary Russia*. Ithaca: Cornell University Press, 1992.
- Freeze, Gregory (ed.), *Russia: A History*. Oxford: Oxford University Press, 2002.
- Gogol, Nikolai, *The Collected Tales of Nikolai Gogol*. London: Vintage, 2011.
- Goodwin, James, *Eisenstein, Cinema, and History*. Urbana: University of Illinois Press, 1993.
- Gough, Maria, *The Artist as Producer: Russian Constructivism in Revolution*. Berkeley: University of California Press, 2005.
- Grossman, Vasily, *A Writer at War: A Soviet Journalist with the Red Army, 1941-1945*. London: Vintage, 2007.
- Grossman, Vasily, *Everything Flows*. London: Vintage, 2010.
- Grossman, Vasily, *Life and Fate*. London: Vintage, 2011.
- Hakobian, Levon, *Music of the Soviet Era: 1917-1991*. London: Routledge, 2016.
- James, C. V., *Soviet Socialist Realism: Origins and Theory*. London: Macmillan, 1973.
- Kappeler, Andreas, *The Russian Empire: A Multiethnic History*, London: Routledge, 2014.
- Kelly, Catriona and Shepherd, David, *Constructing Russian Culture in the Age of Revolution, 1881-1940*. Oxford: Oxford University Press, 1998.
- Kenez, Peter, *The Birth of the Propaganda State: Soviet Methods of Mass Mobilization, 1917-1929*. Cambridge: Cambridge University Press, 1985.
- Kenez, Peter, *Cinema and Soviet Society: From the Revolution to the Death of Stalin*.

- London: I.B. Tauris, 2001.
- Lodder, Christina, *Russian Constructivism*. New Haven ; London: Yale University Press. 1983.
- Maes, Francis, tr. Arnold J. Pomerans and Erica Pomerans, *A History of Russian Music: From Kamarinskaya to Babi Yar*, Berkeley, Los Angeles and London: University of California Press, 2002.
- Mandelshtam, Osip, *Selected Poems*. London: Penguin, 1991.
- Milne, Lesley, *Mikhail Bulgakov: A Critical Biography*. Cambridge: Cambridge University Press, 1990.
- Okey, Robin. *Eastern Europe, 1740-1985. Feudalism to Communism*. Minneapolis: University of Minnesota Press, 1999.
- Paperny, Vladimir, *Architecture in the Age of Stalin. Culture Two*. Cambridge: Cambridge University Press, 2011.
- Pushkin, Alexander, *Novels, Tales, Journeys: The Complete Prose of Alexander Pushkin*, New York: Knopf, 2016.
- Readings in Russian Civilization*, edited by Thomas Riha, 3 volumes, University of Chicago Press, 1969.
- Reinterpreting Russian History: Readings 860-1860s*, Primary sources compiled and edited by Daniel H. Kaiser and Gary Marker, Oxford University Press, 1994.
- Riasanovsky, Nicholas, *A History of Russia*, Oxford University Press, 1999.
- Ritzarev, Marina, *Eighteenth-Century Russian Music*, London: Ashgate, 2006.
- Rosenberg, William G., *Bolshevik Visions: First Phase of the Cultural Revolution in Soviet Russia, Part 2: Creating Soviet Cultural Forms*. 2nd ed. Michigan: University of Michigan Press, 1990.
- Rudnytsky, Ivan L., *Essays in Modern Ukrainian History*, Edmonton, Canadian Institute of Ukrainian Studies, 1987.
- Russian Literature of the Twenties: An Anthology*, edited by Robert A. Maguire, Dana Point: Ardis Publishers, 1987.
- Sargeant, Lynn M., *Harmony and Discord: Music and the Transformation of Russian Cultural Life*. Oxford: Oxford University Press, 2011.
- Shalamov, Varlam, *Kolyma Tales*. London: Penguin Classics, 1996.
- Shklovsky, Viktor, *Viktor Shklovsky: A Reader*, edited by Alexandra Berlina. London: Bloomsbury Academic, 2016.
- Shostakovich Dmitri, *Testimony: The Memoirs of Dmitri Shostakovich*, edited by Solomon Volkov, New York: Limelight, 2004.
- Smith, S.A., *Russia in Revolution: An Empire in Crisis, 1890 to 1928*. Oxford: Oxford University Press, 2017.
- Solzhenitsyn, Alexander, *One Day in Life of Ivan Denisovich*, translated by Ralph Parker, London: Penguin Books, 2000.
- Snyder, Timothy, *The Reconstruction of Nations: Poland, Ukraine, Lithuania, Belarus, 1569-1999*, New Haven: Yale University Press, 2003.
- Stites, Richard, *Revolutionary Dreams: Utopian Vision and Experimental Life in the Russian Revolution*. New York: Oxford University Press, 1989.
- Stites, Richard, *Russian Popular Culture: Entertainment and Society since 1900*. Cambridge: Cambridge UP, 1992.
- Tolstoy, Leo, *War and Peace*. London: Penguin Classics, 2009.
- Von Geldern, James and Stites, Richard, *Mass culture in Soviet Russia: Tales, Poems, Songs, Movies, Plays, and Folklore, 1917-1953*. Bloomington: Indiana University Press, 1995.
- Zamyatin, Yevgeny, *We*. New York: The Modern Library, 2007.

Important Notes:

- (1) Students are expected to spend a total of 9 hours (i.e. 3 hours of class contact and 6 hours of personal study) per week to achieve the course learning outcomes.
- (2) Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations. In particular, plagiarism, being a kind of dishonest practice, is “the presentation of another person’s work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student’s own work”. Students are required to strictly follow university regulations governing academic integrity and honesty.
- (3) Students are required to submit writing assignment(s) using Turnitin.
- (4) To enhance students’ understanding of plagiarism, a mini-course “Online Tutorial on Plagiarism Awareness” is available on <https://pla.ln.edu.hk/>.