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**WELCOME TO THE COURSE!**

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Although you might imagine fairy tales as works for children's enjoyment, they began as a form of community entertainment for all types of people. Performed from memory (rather than written down and read) by storytellers and for listeners who were by and large illiterate, fairy tales are therefore tied very closely to the deepest roots of different societies' cultures. As a result, they are of intense interest to many kinds of scholars from a variety of disciplines for what they have to tell us about culture, cultural development, and cultural difference. In this vein, we shall examine Russian fairy tales against a background of, and in comparison with, the western fairy-tale tradition (the Grimm Brothers, Perrault, and Disney in particular) in order to introduce you to Russian history and culture (including opera, ballet, the visual arts, animation, and film) and in order to initiate you into a wide variety of critical approaches for examining texts and other cultural artifacts.

By the end of the semester, a student who earns an *A* in the course will be able to demonstrate with a high degree of competence that he or she has acquired each of these three skills:

- Displaying a sound, introductory-level knowledge of the highlights of Russian history and of the ways in which Russian cultural artifacts have intersected with the fairy-tale tradition;
- Analyzing closely and critically, within their historical contexts, texts and other representations that consist in or that intersect with the Russian fairy-tale tradition; and
- Displaying a sound, introductory-level knowledge of modes of critical analysis—including structuralism, feminism, psychoanalytical criticism, and Marxism—that scholars have applied to fairy tales and related cultural artifacts.

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**AN IMPORTANT PRELIMINARY NOTE**

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Our subject matter does not mean that this is an easy-*A* course. On the contrary, our experience suggests that you will find it to be at least as challenging as any of your other courses. If you approach it with the right attitude, then you will learn a lot about Russian (and western) history and culture. If you do not, then you could very easily earn a bad grade, particularly if you fail to take the course seriously and miss a large number of class sessions.

Likewise, the fact that this course fulfills general-education requirements does not mean that the course is, or even should be, easy. Rather, the Dietrich School of Arts and Sciences seeks “to provide liberal arts and pre-professional education for undergraduate students that is grounded in scholarly excellence and offers students the knowledge, understanding, analytical tools, and communication skills they need to become perceptive, reflective, and intellectually self-conscious citizens in a diverse and rapidly changing world.” According to the Dietrich School, “The general education requirements are at the core of that goal.” This means that a general-education course (which for some students might be an elective in their major course of study) helps to satisfy a very rigorous mission, one that implies that you will do substantial, serious, and hard work in that course. Consider *Russian Fairy Tales* to be an example of this view of general-education courses.

## REQUIRED TEXTS

The following required text is available at the University Store on Fifth; other required texts are posted on CourseWeb (CW) in the Readings area.

Afanas'ev, Aleksandr. Trans. Norbert Guterman. *Russian Fairy Tales*. New York: Pantheon Books, 1973 (ISBN: 978-0394730905).

You are also required to use Top Hat, via the Top Hat app (for mobile devices) or tophat.com (for laptops), a free service that facilitates quizzes and exams and that invigorates lectures in large courses like this one. We strongly recommend that you download the app or visit the site right away in order to create an account by following the instructions available in the Top Hat Materials area of CourseWeb. You will receive an e-mail invitation to join our course after the add period has concluded; accept that invitation promptly so that you will be ready for how our sessions will operate beginning in Week 3 of the term, and then diligently follow all instructions that you receive from us in class or via e-mail.

## NOTES ABOUT TOP HAT

Your instructors are not trained or equipped to offer technical support for problems that you might encounter with Top Hat or with your personal devices. Instead, links to sites where you can get technical support are available in the Top Hat Materials area of CourseWeb. All technology is subject to occasional glitches, and you can be assured that your instructors will encounter their share of technical problems during the semester, problems that we will have to manage on the fly. You will probably encounter some problems at various points as well; we will expect you to handle them on your own, although in the case of quizzes and exams we will have some printed test materials available in the event that you encounter a technical issue.

If any kind of issue causes you to miss an attendance or participation point, ***do not bring it to our attention***; we will not manually adjust your attendance or participation score because in a class of this size it is simply not practical for us to do so. Instead, you will all receive an automatic ten percent attendance and participation bonus designed to protect you from occasional glitches or necessary absences (more on that below). If your issue is of a technical nature, rather than contacting or speaking to us, get in touch with Top Hat technical support; emphasize to them that you want help diagnosing and preventing or correcting the problem, not help with your grade.

## NOTES ABOUT LECTURES

Lecture attendance is required and will be reflected in your final course grade as discussed below, and we will track your attendance using Top Hat beginning in Week 3 of the semester, after the add period has concluded. This requirement reflects how strongly your instructors believe that the lecture content will help you to learn the material covered in the course. In short, you could theoretically do all of the readings listed in the syllabus but still fail the course by virtue of not attending the lectures, which introduce new conceptual material as well as media clips that you might not be able to access elsewhere. Mandating lecture attendance therefore provides a concrete, grade-based incentive for you to be present in a way that will help you significantly in successfully fulfilling

other required elements of the course. The bottom line: We want you here because we want you to do well.

Please arrive punctually, not only to avoid the discourtesy of distracting your peers and your instructors but also in order that you can get credit for your attendance in the event that we choose to check attendance via Top Hat at the start of class rather than at some other point during the session. Near the end of class, please give your instructors the courtesy of not packing up (a very distracting, noisy, and rude behavior) until they have completed the session's business—we promise never to take you beyond the allotted time (and we might sometimes release you a little bit early!), so we expect in turn the courtesy of your full attention for the entire time that business is underway.

We will make our slides available to you after class on CourseWeb, but the size and nature of our media files make it impossible for us to provide those to you, so you might not be able to access them independently, another incentive for attending lectures consistently. The slides are quite intentionally designed as outlines of lectures and not as comprehensive summaries of class content; you will find that reviewing them—although a useful exercise and study technique, particularly for those who have been present at the corresponding sessions—is no substitute for regular class attendance.

## NOTES ABOUT RECITATIONS

Contrary to the practice in most large lecture courses with recitations, your time in small groups this semester in *Russian Fairy Tales* will not be spent merely reviewing material from lectures (although your instructors will make time available for questions about each week's lecture material). Instead, our recitations present **new** material and give you an opportunity to work actively with the concepts that you learned by attending the lectures. Your active participation in recitation will not only improve your grade but will also help you (**and** your classmates) to learn more and to find the course more interesting and satisfying.

For each recitation session, we have prepared a Recitation Guide, part of your assignment on the syllabus for each recitation this semester. Each Recitation Guide is a preview of the questions and topics that your instructor will address in class that week, so reviewing and thinking about the material in the Recitation Guide before class will definitely help you to participate more richly and intelligently in class and will therefore enhance your course grade.

Each student must enroll in a recitation section, but the enrollment cap for recitations is inflexible; we are unable to add additional students to recitations beyond that limit. Moreover, you must attend the recitation for which you are enrolled (and you must be enrolled in the recitation that you attend). For most of you, these points will not present a problem because of the large amount of movement that takes place between and among recitations during the add/drop period. For a few of you, however, these restrictions will mean that you will have to take the course another time; it is offered every semester.

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SCHEDULE

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INTRODUCTION

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**Week 1**    M 1/6    Course Orientation

W 1/8    Preview

- **Reading assignments are due by the indicated dates.**
- **Always bring the day's readings with you to lecture.**
- Reading Guide (CW)
- Marina Warner, Prologue to *Fairy Tale: A Very Short Introduction* (CW)
- “The Fox Physician” (pp 15–17); “The Fox as Midwife” (pp 191–192); and “The Self-Playing Gusla” (pp 211–213), in Afanas’ev, *Russian Fairy Tales*

Th or F    Recitation 1: First Thoughts

- **Always bring the week's readings with you to recitation.**
- **Read the Recitation Guides first.**
- Recitation Guide 1 (CW)
- “Snow White and the Fox” (pp 283–284); and “Frolka Stay-at-Home” (pp 299–302), in Afanas’ev, *Russian Fairy Tales*

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UNIT 1—THE WORLD OF RUSSIAN FOLK CULTURE

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**Week 2**    M 1/13    Russian Paganism

- Reading Guide (CW)
- Excerpts from Linda Ivanits, *Russian Folk Belief* (pp 1–18, 51–82) (CW)
- **In-Class Media:** Andrei Tarkovsky's *Andrei Rublev* (1966)

W 1/15    Baba Yaga

- “Baba Yaga and the Brave Youth” (pp 76–79); “Baba Yaga” (pp 194–195); and “Baba Yaga” (pp 363–365), in Afanas’ev, *Russian Fairy Tales*
- Excerpt from Linda Ivanits, *Russian Folk Belief* (pp 99–100) (CW)

Th or F    Recitation 2: Folk Belief in Russia

- Recitation Guide 2 (CW)
- Excerpts from Linda Ivanits, *Russian Folk Belief* (pp 130–132, 138–140, 163–164, 182–183, 186–187) (CW)

**Week 3**    M 1/20    MLK DAY—NO CLASS

W 1/22    Koshchey the Deathless

- “Koshchey the Deathless” (pp 485–494); and “Maria Morevna” (pp 553–562), in Afanas’ev, *Russian Fairy Tales*
- **In-Class Media:** Aleksander Rou's *Fire, Water, and Copper Pipes* (1967)

Th or F    Recitation 3: Ivan the Fool

- Recitation Guide 3 (CW)
- Andrei Sinyavsky, “Ivan the Fool” (CW)
- “Emelya the Simpleton” (pp 46–48); “Ivanushko the Little Fool” (pp 62–65); and “Know Not” (pp 97–109), in Afanas’ev, *Russian Fairy Tales*

**Week 4**    M 1/27    Fairy-Tale Style

- Excerpts from Max Lüthi, *The European Folktale: Form and Nature* (CW)
- “Ivan the Peasant’s Son and the Thumb-Sized Man” (pp 262–268), in Afanas’ev, *Russian Fairy Tales*

W 1/29    The Authorship of Folklore

- Reading Guide (CW)
- Excerpts from Peter Bogatyrev and Roman Jakobson, “Folklore as a Special Form of Creativity” (CW)
- Aleksandr Ostrovskii, “The Snow Maiden” (CW)
- **In-Class Media:** Ivan Ivanov-Vano’s *Snegurochka* (1952)

Th or F    Recitation 4: Fairy Tales and Folklore

- Recitation Guide 4 (CW)
- “Misery” (pp 20–24); “Vasilisa the Beautiful” (pp 439–447); and “Prince Ivan, the Firebird, and the Gray Wolf” (pp 612–624), in Afanas’ev, *Russian Fairy Tales*

**Week 5**    M 2/3    Russian Visual Culture and Fairy Tales

- Video on Russian visual culture (ignore the mention of a quiz) (CW)
- **In-Class Media:** Presentation on Russian visual culture with images

W 2/5    Byliny

- “Ilya Muromets and Nightingale the Robber” (CW)
- “Sadko” (CW)
- **In-Class Media:** Audio clip of a sung bylina *and* Aleksandr Ptushko’s *The Sword and the Dragon* (1956)

Th or F    Recitation 5: Byliny and Fairy Tales

- Recitation Guide 5 (CW)
- “Ivan the Simpleton” (pp 142–145); “Foma Berennikov” (pp 284–287); and “Ilya Muromets and the Dragon” (pp 569–575), in Afanas’ev, *Russian Fairy Tales*

**Week 6**    M 2/10    EXAM 1

- *Includes material from the course Introduction and Unit 1.*

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**UNIT 2—CRITICAL APPROACHES TO RUSSIAN FAIRY TALES**


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- W 2/12    Propp and Structuralism
- Reading Guide (CW)
  - Excerpts from Vladimir Propp, *Morphology of the Folktale* (CW)
  - “The Magic Swan Geese” (pp 349–351), in Afanas’ev, *Russian Fairy Tales*

- Th or F    Recitation 6: Practicing with Structuralism
- Recitation Guide 6 (CW)
  - “The Crystal Mountain” (pp 482–484), in Afanas’ev, *Russian Fairy Tales*

- Week 7**    M 2/17    Freudian Psychoanalytical Criticism
- Excerpts from Bruno Bettelheim, *The Uses of Enchantment: The Meaning and Importance of Fairy Tales* (CW)
  - “The Three Kingdoms” (pp 49–53), in Afanas’ev, *Russian Fairy Tales*

- W 2/19    Jungian Psychoanalytical Criticism
- Reading Guide
  - Excerpt from Marie-Louise von Franz, *The Feminine in Fairy Tales* (CW)
  - **In-Class Media:** Pyotr Tchaikovsky’s *Sleeping Beauty* (perf. 2011)

- Th or F    Recitation 7: Practicing with Psychoanalytical Criticism
- Recitation Guide 7 (CW)
  - “Prince Ivan and Princess Martha” (pp 79–86); “The Snotty Goat” (pp 200–202); “The Maiden Tsar” (pp 229–234); “Vasilisa the Beautiful” (pp 439–447); and “Maria Morevna” (pp 553–562), in Afanas’ev, *Russian Fairy Tales*

- Week 8**    M 2/24    Lieberman and Feminism
- Marcia Lieberman, “Some Day My Prince Will Come” (CW)
  - “The Snotty Goat” (pp 200–202); “Maria Morevna” (pp 553–562); and “Prince Ivan, the Firebird, and the Gray Wolf” (pp 612–624), in Afanas’ev, *Russian Fairy Tales*
  - **In-Class Media:** Ivan Ivanov-Vano’s *The Tale of the Dead Princess and the Seven Knights* (1951)

- W 2/26    Warner and Feminism
- Reading Guide
  - Marina Warner, “Wicked Stepmothers” (CW)
  - “The Magic Mirror” (CW)
  - **In-Class Media:** Aleksander Rou’s *Morozko* (1964)

- Th or F    Recitation 8: Practicing with Feminism
- Recitation Guide 8 (CW)
  - “The Bad Wife” (pp 56–57); “Burenushka, the Little Red Cow” (pp 146–150); “The Maiden Tsar” (pp 229–234); and “Jack Frost” (pp 366–369), in Afanas’ev, *Russian Fairy Tales*

- Week 9**     M 3/2     Introduction to Marxism and Marxist Criticism
- Excerpt from Karl Marx and Friedrich Engels, *The Communist Manifesto* (CW)
  - Excerpt from Jack Zipes, *Fairy Tale as Myth, Myth as Fairy Tale* (CW)
- W 3/4     Marxist Interpretations of Fairy Tales
- “Salt” (pp 40–44), in Afanas’ev, *Russian Fairy Tales*
  - **In-Class Media:** Walt Disney’s *Snow White and the Seven Dwarfs* (1937)
- Th or F     Recitation 9: Practicing with Marxism
- Recitation Guide 9 (CW)
  - Excerpt from Jack Zipes, *Fairy Tales and the Art of Subversion* (CW)
  - “The Soldier and the King” (pp 563–567); “The Seven Semyons” (pp 410–414); and “The Thief” (pp 590–593), in Afanas’ev, *Russian Fairy Tales*
- Week 10**     SPRING BREAK—NO CLASS
- Week 11**     M 3/16     EXAM 2
- ***Emphasizes Unit 2 material, but you remain responsible for key concepts from the Introduction and Unit 1.***

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### **UNIT 3—FAIRY TALES IN RUSSIAN HISTORY**

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- W 3/18     Romanticism and Orientalism
- Aleksandr Pushkin, “The Tale of Tsar Saltan” (CW)
  - Mikhail Lermontov, “Ashik-Kerib” (CW)
  - **In-Class Media:** Sergei Parajanov’s *Ashik-Kerib* (1988)
- Th or F     Recitation 10: Pushkin and Orientalism
- Recitation Guide 10 (CW)
  - Aleksander Pushkin, “The Golden Cockerel” (CW)
- Week 12**     M 3/23     Modernism and the Early-Soviet Era
- Valentin Kataev, “The Flower of Seven Colors” (CW)
  - **In-Class Media:** Mikhail Tsekhanovsy’s *The Flower of Seven Colors* (1949)
- W 3/25     Socialist Realism
- Excerpt from Katerina Clark, *The Soviet Novel* (CW)
  - **In-Class Media:** Mikhail Chiaureli’s *The Fall of Berlin* (1950)
- Th or F     Recitation 11: Early-Soviet Fairy Tales
- Recitation Guide 11 (CW)
  - Arkadii Gaidar, “Tale of the Military Secret” (CW)
  - Lazar Lagin, “The Old Genie Khottabych: A Story of Make-Believe” (CW)



- Week 13**    M 3/30    Soviet Alternatives
- Reading Guide (CW)
  - Excerpts from Daniil Kharms, *Today I Wrote Nothing* (CW)
- W 4/1    Soviet Dissidence
- Reading Guide (CW)
  - Excerpts from Yevgeny Shvarts, *The Dragon* (CW)
- Th or F    Recitation 12: Alternatives and Dissidence
- Recitation Guide 12 (CW)
  - Excerpts from Yevgeny Zamyatin, *Fairy Tales for Grown-Up Children* (CW)
- Week 14**    M 4/6    The Post-Soviet Era
- No reading assignment
- W 4/8    Women's Writing in the Post-Soviet Era
- Lyudmila Petrushevskaya, "The Cabbage Patch Mother" (CW)
  - **In-Class Media:** Vadim Sokolovsky's *The Book of Masters* (2009)
- Th or F    Recitation 13: Petrushevskaya and Sadur
- Recitation Guide 13 (CW)
  - Lyudmila Petrushevskaya, "Hygiene" (CW)
  - Nina Sadur, "The Cute Little Redhead" (CW)
- Week 15**    M 4/13    Review and Conclusions
- W 4/15    EXAM 3
- ***Emphasizes Unit 3 material, but you remain responsible for key concepts from the Introduction, Unit 1, and Unit 2.***
- Th or F    Recitation 14: Bawdy Fairy Tales
- ***If you might be offended by adult material, including matters of sexuality, or if you are a minor, then please consult the Recitation Guide's Important Note before doing the rest of the reading assignment.***
  - Recitation Guide 14 (CW)
  - Excerpts from *Russian Secret Tales: Bawdy Folktales of Old Russia* (CW)

## GRADING

The following table summarizes how the relative values of required course elements will contribute to your final grade:

Lecture Attendance and Participation via Top Hat	10%
Unannounced Quizzes via Top Hat (best four)	10%
Recitation Attendance and Participation	20%
Exam 1 (M 2/10)	20%

Exam 2 ( <i>M 3/16</i> )	20%
Exam 3 ( <i>W 4/15</i> )	20%

The grading scale that we will use is available on the last page of this syllabus. Please note carefully that we do not round up grades to the next-highest scores; because grades can only be rounded manually, doing so is impracticable with a group of this magnitude.

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### **LECTURE ATTENDANCE AND PARTICIPATION VIA TOP HAT**

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Beginning in Week 3, after the add period has concluded, we will track your lecture attendance using Top Hat, with each day of attendance earning a point. We will also use Top Hat to ask several questions or to stage various other activities during almost every lecture session, and each good-faith response will earn half a point. The final percentage of the available points that you earn (plus a ten-percentage-point bonus to account for unavoidable absences or technical difficulties) will constitute one-tenth of your final grade in the course. There will be no “excused” or “unexcused” absences for any reason—it is simply not feasible in a course with a group of this magnitude for your instructors to determine which absences are meritorious or warranted and which are frivolous or avoidable. Because Top Hat only counts you as present if you are in our classroom, you must activate the location feature on your device when prompted to do so.

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### **UNANNOUNCED QUIZZES VIA TOP HAT**

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We will occasionally administer unannounced quizzes during sessions of lecture; we anticipate administering six to eight of these quizzes. These multiple-choice, Top Hat–based and/or paper-based quizzes will each contain five fairly basic questions that you should be able to answer correctly within the five minutes allotted for each quiz if you have completed the reading assignment for that session of class. Missed quizzes may not be made up under any circumstances and will earn zeroes. The average of your four highest quiz scores will represent ten percent of your final course grade.

If you are a student entitled to accommodations through Disability Resources and Services, including extra time and/or a reduced-distraction testing environment, then you may choose to complete an alternative assignment (in the form of an e-mailed reflection paragraph on the day’s readings, due by noon on the day following the quiz) instead of being graded on a quiz for which you were present; however, being present for and attempting the quiz are prerequisites for your eligibility to submit a reflection paragraph. Simply e-mail Dr. Wright to elect this option. (Regular disability accommodations and procedures will be available for unit exams.)

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### **RECITATION ATTENDANCE AND PARTICIPATION**

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The regularity of your attendance and the caliber and frequency of your class participation will represent twenty percent of your final grade in the course. For each session, you will receive a score of up to five points for attendance and participation; generally speaking, these scores will correspond to the following levels of performance in recitation:

Attending with two or more high-quality contributions	5
Attending with one high-quality contribution	4
Attending and engaged	3
Attending but disengaged	2

Attending but disruptive	1
Absent	0

We qualify this statement of correspondence with the phrase “generally speaking” because we will grade your participation in terms of its quality as well as its quantity. In other words, one really superb contribution might warrant a score of 5, while multiple contributions that demonstrate that you have not done the reading would earn a lower score; your instructors are not merely recording the number of times that you speak. Specific questions about particular recitation scores should be addressed to your recitation instructor.

We will drop your two lowest scores in calculating your average for recitation attendance and participation. We do not distinguish between “excused” and “unexcused” absences—it would not be reasonable to expect your instructors in a class of this magnitude to adjudicate which absences are more legitimate than others—except in the case of military service or in accordance with University policy, e.g., religious observances and absences related to representing the University off-campus for athletic and other recognized extracurricular activities. If you have an absence of that nature, contact Dr. Wright, who will give you a make-up activity to complete in lieu of your excused absence. Tardy arrivals to recitations may be penalized at the discretion of your instructors, who also are vested with the discretion to adopt other policies that will make recitations run more efficiently and effectively. Your instructor will let you know about his or her individual policies soon.

Check your recitation score every week on CourseWeb so that you can calibrate your performance in order to earn the grade that you want in the course, so that your instructor can provide you with a better answer (based on his or her more recent memory) if you ask a question about that score, and so that you can catch any scoring mistakes that your instructor might make (these are relatively rare, but we are all human).

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### UNIT EXAMS

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At the conclusion of each unit of the course, we will administer a forty-question, multiple-choice, Top Hat-based and/or Scantron-based exam on the material covered in that unit, and you will have the entire class period within which to complete the exam. Each exam will be worth twenty percent of your final grade in the course. The exam questions will require not only that you be familiar with the readings and the material from lectures and recitations (including the Recitation Guides) in the relevant unit but also that you be able to analyze and think critically about that material. Exams will be cumulative in the limited sense that you will have to remember central terms and concepts from earlier exams in answering questions about the material from the pertinent unit: for example, a question on the last examination about a tale read toward the end of the semester might require you to analyze this tale through the lens of an analytical method introduced in a theoretical reading toward the beginning of the semester; alternatively, a question about a theoretical or methodological approach to fairy tales introduced toward the end of the semester might require you to compare this approach to one introduced earlier. Although we will not return the exams to you, you may review your results upon request with any instructor during his or her office hours. Please do not anticipate that we will distribute study guides for the exams; instead, take very good notes throughout the semester and use them, the slides, and the Recitation Guides to review. There is no separate final exam in this course.

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**COURSE POLICIES**

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**Our Most Important Policy:** If you are having a problem with the course, all you have to do is let us know; *never* suffer in silence. If you are not sure how to meet our expectations, if you do not understand an assigned text, or if there is some other kind of assistance that you need, *tell one of us*—we want to make it possible for you to do your very best work.

**Exam Dates:** All dates are firm, and we will reschedule exams only in response to a written request directed to Dr. Wright and only in extremely unusual, dire, and fully documented circumstances; in accordance with University policy; or on account of military service. Make-up exams will ordinarily be essay-based and will be scheduled at your instructors' convenience. For religious observances, including Passover, please consult with Dr. Wright.

**Missing Class:** Every session is important, so any time you need to be absent it is your responsibility to get notes from a classmate in order to review what you missed. Please do not ask your instructors to give you the equivalent of a make-up class, but do feel free to seek clarification and ask questions of your instructors after you have gotten notes from a classmate.

**Plagiarism and Cheating:** We deal with plagiarism, cheating, and other violations of the University's Academic Integrity Code in the most stringent possible manner within our discretion. As a general rule, this means that if we find you plagiarizing or committing some other violation of the Code, such as cheating on a quiz or an exam, ***you will receive a failing grade for the entire course***. The possible benefits of knowingly violating the Code are simply not worth the risks—do not take the chance. You can avoid unintentional violations by familiarizing yourself with the Code (<http://www.as.pitt.edu/fac/policies/academic-integrity>) or by asking one of us whether a particular practice is permissible or not.

**Incompletes:** We do not routinely issue *G* grades at the end of a course; we will do so only in truly extraordinary and fully documented circumstances and when a student seems likely to be able to finish the work of the course within a reasonable amount of time after the close of the semester.

**Syllabus Amendments:** Your instructors reserve the right to amend this syllabus in the interest of administering the course more fairly and effectively based upon unforeseen situations or circumstances that might arise during the term. Any such amendments would be announced both in lecture and on CourseWeb.

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**REQUIRED STATEMENTS**

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*The Dietrich School of Arts and Sciences requires the following statements to be included in this syllabus.*

**Special Assistance:** If you have a disability for which you are or may be requesting an accommodation, you are encouraged to contact both your instructors and Disability Resources and Services, 140 William Pitt Union, 412-648-7890, [drsrecep@pitt.edu](mailto:drsrecep@pitt.edu), or 412-228-5347 for P3 ASL users, as early as possible in the term. DRS will verify your disability and determine reasonable accommodations for this course.

**E-Mail Communication Policy:** Each student is issued a University e-mail address (username@pitt.edu) upon admittance. This e-mail address may be used by the University for official communication with students. Students are expected to read e-mail sent to this account on a regular basis. Failure to read and react to University communications in a timely manner does not absolve the student from knowing and complying with the content of the communications. The University provides an e-mail forwarding service that allows students to read their e-mail via other service providers. Students who choose to forward their e-mail from their pitt.edu address to another address do so at their own risk. If e-mail is lost as a result of forwarding, it does not absolve the student from responding to official communications sent to their University e-mail address. To forward e-mail sent to your University account, go to <http://accounts.pitt.edu>, log into your account, click on **Edit Forwarding Addresses**, and follow the instructions on the page. Be sure to log out of your account when you have finished.

**Classroom Recording:** To ensure the free and open discussion of ideas, students may not record classroom lectures, discussion, and/or activities without the advance written permission of the instructor, and any such recording properly approved in advance may be used solely for the student's own private use.

**General-Education Requirement Statements:** If you matriculated at the University in Fall 2018 or after, then this course satisfies the following general-education requirements for you: Literature and Specific Geographic Region. If you matriculated at the University prior to Fall 2018, then this course satisfies the following general-education requirements for you: Literature, Non-Western Culture, and Foreign Culture / International (regional). For any questions about these requirements and how the course fulfills them, please consult your academic advisor.

Grades Scored Between		Will Equal	Grades Manually Entered as	Will Calculate as
97	% and 100 %	A+	A+	98.5 %
94	% and Less Than 97%	A	A	95 %
90	% and Less Than 94%	A-	A-	91.5 %
87	% and Less Than 90%	B+	B+	88.5 %
84	% and Less Than 87%	B	B	85 %
80	% and Less Than 84%	B-	B-	81.5 %
77	% and Less Than 80%	C+	C+	78.5 %
74	% and Less Than 77%	C	C	75 %
70	% and Less Than 74%	C-	C-	71.5 %
67	% and Less Than 70%	D+	D+	68.5 %
64	% and Less Than 67%	D	D	65 %
60	% and Less Than 64%	D-	D-	61.5 %
0	% and Less Than 60%	F	F	0 %