

**Fall 2021**  
**Chernobyl Memory Museum: Cultural Representations of The Nuclear Threat**  
**Department of Slavic Languages and Literatures**

The following course overview serves as a **contract** between the student and the instructors teaching this course. Please read the entire text carefully and let the instructor know if you have any questions about it **as soon as possible**.

<b>Fall 2021</b> <b>Instructor:</b> Olga Klimova <b>Class meetings:</b> MW 1:00-2:15pm <b>Classroom number:</b> 206 Eberly Hall	<b>Office hours:</b> Friday 12-2pm + Thursday 10am or by appointment online through Zoom <b>e-mail:</b> <a href="mailto:vokl@pitt.edu">vokl@pitt.edu</a>
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**COURSE DESCRIPTION:**

The interest in the Chernobyl nuclear disaster that happened on April 26<sup>th</sup>, 1986 in Chernobyl, Ukraine, with its continuous horrifying effect on eco-system and on human bodies has been increasing over the past decade due to several important events, including the nuclear meltdown at Fukushima, Japan, in March 2011 and the 2019 release of the HBO miniseries, *Chernobyl*, directed by Johan Renck. Renck's TV series has brought the Chernobyl trauma back into the public discourse, thus, proving that popular culture can make a significant contribution to the formation of the public knowledge about ecological disasters and cultural traumatic events.

This course will introduce students to the Chernobyl nuclear disaster, its ecological, environmental, health, social, psychological, economic, and political consequences, and its cultural representations through a range of texts, contexts, genres, and cultures. We will focus on the comparative analysis of literary, visual, and cultural texts that explore the effect of the 1986 nuclear event locally and globally. These texts include history and oral history, literature and poetry, documentary and feature films, TV series, video games, visual and virtual art, photography, music, and other media created by local cultural producers in Ukraine, Belarus, and Russia, as well as by the artists, writers, and filmmakers from Europe and North America. We will examine the historical, cinematic, literary, and popular culture interpretations of immediate and extended impact on personal, social, economic, ideological, political, and cultural structures of the human society.

In the course of our study, we will attempt to answer **the following essential questions:**

- How ecological disasters affect human culture?
- How culture and art help to deal with traumatic events?
- How different cultures react to the same ecological disaster?
- How cultural products and scientific knowledge contribute to the construction of the collective memory about specific events in human history?

## COURSE OBJECTIVES

Upon successful completion of the course, students will be able to:

1. understand the continuous impact of the Chernobyl nuclear event on human culture for the past 35 years;
2. analyze and discuss the differences in representations of the Chernobyl tragedy in Slavic, European, and North American cultures;
3. identify and discuss in detail the main themes, tropes, and symbols associated with the Chernobyl culture and art;
4. create a cultural, critical product that would fit thematically and contextually into the global Chernobyl cultural “memory archive”;
5. improve their critical, analytical, and research skills.

## COURSE FORMAT

The course will combine short lectures and in-class discussions of readings and films that students have to finish before class. The discussions will be based on the questions that students post in Canvas prior to the first class of the week and on additional questions, posed by the instructor. We might also have several guest-talks from nuclear specialists, artists, or scholars who study Chernobyl. Each student will also choose one topic related to the overarching theme of the course and will present their in-depth research on this specific topic as an oral presentation. By the end of the course, students will create their own cultural text dedicated to the Chernobyl tragedy, thus contributing to the global Chernobyl “memory archive.”

## REQUIRED TEXTS:

**The following books are required and can be purchased through the university bookstore or external vendors:**

Svetlana Aleksievich’s *Voices from Chernobyl: The Oral History of a Nuclear Disaster* (1997/2005).

Serhii Plokhii’s *Chernobyl: The History of a Nuclear Catastrophe* (2018)

Andrea White’s *Radiant Girl* (2008)

Irene Zabytko’s *The Sky Unwashed* (2000)

**The following articles are available through our Canvas page:**

Magdalena Banaszekiewicz and Anna Duda’s “To be a S.T.A.L.K.E.R. On architecture, computer games and tourist experience in the Chernobyl Exclusion Zone” (2019)

Lisa E. Bloom “Hauntological Environmental Art: The Photographic Frame and the Nuclear Afterlife of Chernobyl in Lina Selander’s *Lenin’s Lamp*” (2018)

Eliot Borenstein’s “Dystopias and catastrophe tales after Chernobyl” (2015)

Olga Brukhovetska’s “‘Nuclear Belonging’: ‘Chernobyl’ in Belarusian, Ukrainian (and Russian) films” (2016)

Thom Davies’ “A Visual Geography of Chernobyl: Double Exposure” (2013)

Hanna Chuchvaha's "Memory, Trauma, and the Maternal: Post-Apocalyptic View of the Chernobyl/Chornobyl/Charnobyl Nuclear Disaster" (2020)

Jana Lindenbergová's "The Chernobyl nuclear disaster and its impact on American and British popular culture" (2018)

Johanna Lindbladh's "Coming to Terms with the Soviet Myth of Heroism Twenty-five Years After the Chernobyl' Nuclear Disaster: An Interpretation of Aleksandr Mindadze's Existential Action Movie *Innocent Saturday*" (2012)

Johanna Lindbladh's "Representations of the Chernobyl catastrophe in Soviet and post-Soviet cinema: the narratives of apocalypse" (2019)

Irina Marchesini's "A new literary genre. Trauma and the individual perspective in Svetlana Aleksievich's *Chernobyl'skaia molitva*" (2017)

Tetiana Ostapchuk's "Images of Chernobyl Explosion Liquidators in Audio Visual Art" (2018)

Francesco Maria Parente, Jens Oliver Hancke, Olena Ryabicheva, Theresa Baumhauer's "Branding Destinations through Popular Culture: A Case Study of HBO's Chernobyl Series" (2019)

Tom Seymour's "The Nuclear Option | We Went to a Rave in the Ruins of Chernobyl" (2020)

Phillip R. Stone's "Dark Tourism and Place Identity: Managing and Interpreting Dark Places" (2013)

Jennifer Tishler's "Identity and Meaning: Chernobyl and Literature" (2006)

**All films and videos will be available as links in English or with English subtitles:**

- \*\*\*Anders Banke and Pavel Kostomarov's *Chernobyl: Zone of Exclusion* (2014-2017) – in Russian <https://dai.ly/x7ummnf>
- Michale Boganim's *Land of Oblivion* (2016)
- [Anne Bogart and Holly Morris's \*The Babushkas of Chernobyl\* \(2013\)](#) password: moonshine2021 or <https://video-alexanderstreet-com.pitt.idm.oclc.org/watch/the-babushkas-of-chernobyl>
- [Maryann DeLeo's \*Chernobyl Heart\* \(2003\)](#)
- [Chad Gracia's \*The Russian Woodpecker\* \(2013\)](#)
- \*\*\* Dmitrii Kiselev's film, *Chernobyl: Zone of Exclusion* (2019) in Russian
- Aleksandr Mindadze's *Innocent Saturday (V subbotu, 2011)*
- Bradley Parker's *Chernobyl's Diaries* (2013)
- Johan Renck's *Chernobyl* (2019)
- [Vitalii Vorob'ev's \*Inseparable \(Motylki, 2013\)\*](#) or <https://sovietmoviesonline.com>
- [Serhiy Zabolotnyi's \*Chernobyl.3828\* \(2011\)](#)

**MORE FILMS:**

- \*\*\* Oksana Bairak's *Aurora (Avrora, 2006)* [https://www.youtube.com/watch?v=X\\_ohuHmlD00](https://www.youtube.com/watch?v=X_ohuHmlD00)
- Mikhail Belikov's *Decay* (1990) <https://sovietmoviesonline.com>
- Pol Chruchten's *Voices from Chernobyl* (2016)
- Danila Kozlovsky's *Chernobyl: Abyss* (2021) <https://sovietmoviesonline.com> <https://www.youtube.com/watch?v=R5GaGna4ZX4&t=762s> (in Russian)

- [Children of Chernobyl](#) (2007)

**ADDITIONAL RESOURCES:**

An interview with Holly Morris:

[https://www.youtube.com/watch?v=oPNXzMDVR\\_Y](https://www.youtube.com/watch?v=oPNXzMDVR_Y)

**COURSE REQUIREMENTS:**

1. Students are required to attend all class meetings. The instructor should not be expected to make, and will not make, any special effort to accommodate students who are absent from any class meeting. Students who miss a class meeting are responsible for obtaining all relevant handouts and notes from their fellow students.
2. Students are required to complete all reading assignments (appr. 60-100 pages for each class), and/or to watch a movie (appr. 2 hours), and/or to look at the suggested cultural and critical resources before the class meeting, for which they are listed on the class schedule and to come to class prepared to participate fully in an intellectual discussion of the text. Overall, you are expected to spend about 3 hours on your homework assignments for each class session.
3. Students are expected to participate in all class discussions and to contribute to the collective work of the group in a thoughtful and informed way. Students will receive a grade for their participation in class for each class meeting.
4. Students should post regularly questions and responses on Canvas discussion board by the specific deadline. Students will receive a grade for each entry.
5. Students should prepare and make an individual presentation that will include a handout and questions for in-class discussion.
6. Students should complete a final creative project that will also include a proposal, a 1-2 page-long rationale, and also peer- and self-evaluations. They should make sure that they follow all the deadlines and talk about their project to the instructor well in advance.

**EVALUATION AND GRADES:**

The final course grade will be computed according to the following mathematical schema:

Attendance and Participation	120 points
12 Discussion board posts and responses	120 points
Presentation	60 points
A final project proposal	10 points
A final creative project + rationale	70 points
Self- and peer-evaluations	20 points

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TOTAL: 400 points =100%

## **EXPLANATION OF EVALUATION CRITERIA**

### **Attendance, Participation, and Absences:**

This class meets twice a week. Students are expected to attend all classes and be on time. Students will receive daily grades for each meeting of the course that will be combined into a weekly attendance and participation grade and recorded in Sakai. Attendance will be recorded each class.

Participation is an important part of this course. Your responses must be thoughtful and reference the assigned material specifically. I will judge your responses on thoughtfulness, thoroughness of understanding, depth of analysis, and how much it contributes to the discussion at hand, moving it forward in useful and interesting ways. You will also have a chance to discuss some questions in small groups during our class meetings. Your participation in small group discussions will be also counted toward your participation for that class meeting.

Failure to come to class will result in a **ZERO** for that day. Missing class jeopardizes your participation records and puts you in danger of missing tests and important language explanation and practice. Any student who misses more than 4 classes (two weeks of classes) will have his/her final grade lowered by one letter grade (e.g., from A to B+). Any student who misses more than 6 classes (three weeks of classes) will have his/her final grade lowered to a full letter grade (e.g., A to B).

Please, be aware that 8 missed classes (four weeks of classes, excused and/or unexcused) automatically translate into an F for the course, regardless of the student's prior standing. In extenuating circumstances this condition may be negotiated. Please, note that repetitive lateness for class or using electronic devices in class unless is required by the assignment will result in lowered grade.

If you miss a class, it is your responsibility to find out from your classmates what important information was announced or passed out during the session you missed (this includes audio or visual material presented in class). Therefore, you should exchange e-mail addresses or phone numbers with another student in the class or contact the instructor through e-mail or arrange a meeting at their offices to review material.

Student athletes must provide a schedule of sporting events that will necessitate absence from class from their coach as early in the term as possible and definitely before these events take place if they are to be excused.

### **Discussion Board Entries on Canvas:**

Students will have to submit two critically formulated questions and a one-two paragraph written response weekly. This written assignment can be either in the form of a critical or analytical response to the text and the critical materials that you have read and/or watched at home; a film/book review; an opinion piece; a press-release; a creative response; a fictional written entry. There will be twelve submissions throughout the entire semester. The two questions and the original written entry should be submitted in Canvas by 11:59pm on Sunday, before our class on

Monday and should be directed toward the literary and visual texts covered on Monday and Wednesday that week. These questions may also be used to stimulate class discussion, so you should print them out or bring them to class on your mobile devices.

Within four days, by 11:59pm on Friday, you need to write a one-paragraph-long response to another student's discussion board question(s), and I might also offer a few questions for you to respond to. Your discussion board post should include your direct critical response to the specific topics and issues raised in the literary and visual texts assigned for that week (for both Monday and Wednesday classes), and you should support your answer with the specific piece of evidence from the text in the form of a quotation (1-2 quotations, using MLA standards), when applicable. I would encourage you to respond to these questions as quickly as possible, so you do not fall behind. Overall, you will write 12 original posts with questions and 12 responses to other students' posts.

### **Presentations:**

Throughout the semester, students will prepare one class presentation either individually or in small groups (2-3 students) and will be ready to facilitate a class discussion. Each presenter should do a short introductory presentation on the specific themes and subtopics from our main topic for that class (about 10 minutes) to initiate class discussion and will continue facilitating the discussion by asking questions prepared in advance. Students will take turns doing these presentations. Students should prepare a handout with the main background information and bullet points and bring enough copies for their presentation. A signup list will be distributed in the second week of classes. Your presentation should be relevant, interesting, and you can use any tools or format to make it more appealing to the rest of the group (images, short clips, Powerpoint slides, short games, etc.). Send me your ideas for your presentation at least 1 week in advance for my approval and suggestions. You should also e-mail me the final version of your handout at least 24 hours before your presentation for approval.

### **Final Creative Project + Evaluations:**

Students will be working on and submitting one final creative project at the end of the semester. You can create a small documentary (8-10 minutes), an analytical digital essay (4-5 minute-long), a short story (10-20 pages long), a digital humanity project (mapping, visualization, text analysis, etc.), a series of photographs or collages with annotations, a composed and recorded song, a gallery of original artworks with annotations, a collection of written poems with annotations, an original script for a short film, an original play, a choreographed and performed dance, the translation of literary works into/from English, an animation, a comic book, etc. In your project, you should make sure to address the issues and topics related to our course main theme. Your project should include a 1.5-2 page-long rationale (10 points). You should keep in mind four fundamental rhetorical concerns: your audience (who will view your project), purpose (your aim for the project), genre (consider genre expectations), and context (the social, political, and technological).

Choose a specific topic/theme relevant to our course, on which you will be working. You will have to submit a proposal that will include your topic, your thesis statement, a brief description

(1-2 paragraphs), your selection of texts, and your preliminary choice of images, music, etc. by Wednesday, Week 8. The proposal is 10 points out of 80 for your final project. The detailed instructions on how to complete this assignment will be distributed later in the semester.

You will have to submit your creative project by our last class and to share it with the instructor and your peers as a link, a PDF, etc. on our Canvas discussion board. You will be looking at everyone's project during the finals week and will complete self- and peer-evaluations by the date of our final exam (20 points). We will create a separate website for our collectively developed "Chernobyl Memory Museum" with your creative projects and reflections for public access

## **DISABILITY POLICY**

If a student has a disability that requires special teaching, testing accommodations, or other classroom modifications, he or she must notify the instructor and the Office of Disability Resources and Service as early as possible in the semester. The student may be asked to provide documentation of the disability to determine the appropriateness of accommodations. To notify, call to schedule an appointment. The office is located in 140 William Pitt Union, phone: Phone: 412-648-7890, video Phone: 412-228-5374.

## **PLAGIARISM**

As "Student Obligations and Adjudication" (University Policy 02-03-03) states, "students have an obligation to exhibit honesty, and to respect the ethical standard of his (their) chosen profession in carrying out (their) academic assignments". According to the University of Pittsburgh's policy, a student "violates this obligation" if he/she: "a) presents as one's own, for academic evaluation, the ideas, representations, or works of another person or persons without customary and proper acknowledgement of sources; b) submits the work of another person in a manner which represents the work to be one's own; c) knowingly permits one's work to be submitted by another person without the instructor's authorization."

The penalties for academic misconduct like plagiarism can be very severe. The immediate consequence of plagiarism will be receiving a grade zero for the particular assignment and can lead to an F for the course. For the references, please, check and The Kenneth P. Dietrich School of Arts and Science's Academic Integrity Code at <https://as.pitt.edu/faculty/policies-and-procedures/academic-integrity-code> and the Guidelines on Academic Integrity at [https://provost.pitt.edu/sites/default/files/academic\\_integrity\\_guidelines.pdf](https://provost.pitt.edu/sites/default/files/academic_integrity_guidelines.pdf).

## **E-MAIL COMMUNICATION POLICY**

Each student is issued a University e-mail address ([username@pitt.edu](mailto: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 (e.g.,

Hotmail, AOL, Yahoo). Students that 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. (For the full E-mail Communication Policy, go to [www.bc.pitt.edu/policies/policy/09/09-10-01.html](http://www.bc.pitt.edu/policies/policy/09/09-10-01.html).)

## **NON-DISCRIMINATION POLICY**

As an educational institution and as an employer, Pitt values equality of opportunity, human dignity, and racial/ethnic and cultural diversity. Accordingly, the University prohibits and will not engage in discrimination or harassment on the basis of race, color, religion, national origin, ancestry, sex, age, marital status, familial status, sexual orientation, gender identity and expression, genetic information, disability, or status as a veteran. For more information, visit <http://cfo.pitt.edu/policies/documents/policy07-01-03web.pdf>.

## **GENDER-INCLUSIVE LANGUAGE GUIDELINES**

Aspiring to create a learning environment in which people of all identities are encouraged to contribute their perspectives to academic discourse, the University of Pittsburgh Gender, Sexuality, and Women's Studies Program provides [guidelines and resources regarding gender-inclusive/non-sexist language](#). Following these guidelines fosters an inclusive and welcoming environment, strengthens academic writing, enriches discussion, and reflects best professional practices.

Language is gender-inclusive and non-sexist when we use words that affirm and respect how people describe, express, and experience their gender. Gender-inclusive/non-sexist language acknowledges people of any gender (e.g. first-year versus freshman, chair versus chairman, humankind versus mankind). It also affirms non-binary gender identifications and recognizes the difference between biological sex and gender expression. Students may share their preferred pronouns and names, and these gender identities and gender expressions should be honored. These guidelines fulfill the best intentions of the University of Pittsburgh's Non-Discrimination Policy: <https://www.cfo.pitt.edu/policies/policy/07/07-01-03.html>.

## **SEXUAL MISCONDUCT, REQUIRED REPORTING, AND TITLE IX**

The University is committed to combatting sexual misconduct. As a result, you should know that University faculty and staff members are required to report any instances of sexual misconduct, including harassment and sexual violence, to the University's Title IX office so that the victim may be provided appropriate resources and support options. What this means is that as your professor, we are required to report any incidents of sexual misconduct that are directly reported to me, or of which we are somehow made aware.

There are two important exceptions to this requirement about which you should be aware:

○ A list of the designated University employees who, as counselors and medical professionals, do not have this reporting responsibility and can maintain confidentiality, can be found here: <http://www.titleix.pitt.edu/report/confidentiality>

○ An important exception to the reporting requirement exists for academic work. Disclosures about sexual misconduct that are shared as part of an academic project, classroom discussion, or course assignment, are not required to be disclosed to the University's Title IX office

If you are the victim of sexual misconduct, Pitt encourages you to reach out to these resources:

- Title IX Office: 412-648-7860
- [SHARE](#) (Sexual Harrassment and Assault Response)
- [The University Counseling Center](#): 412-648-7856
- Report an incident [here](#).
- Other reporting information is available [here](#).

If you have a safety concern, please contact the University of Pittsburgh Police:

On-Campus Emergency: 412-624-2121

Off-Campus Emergency: 412-624-2121

Non-Emergency: 412-624-4040

## COURSE SCHEDULE:

- The instructor reserves rights to introduce some changes into the course schedule throughout the term.

Week #	Date	Topics and Assignments
WEEK 1	Monday, August 30	<p>Introduction. Syllabus. Course requirements.</p> <ul style="list-style-type: none"> <li>• Watching an excerpt from Andrei Tarkovskii's <i>Stalker</i> (1979)</li> <li>• Watching an animation "A Short Vision" (1956)</li> </ul>
	Wednesday, September 1	<ul style="list-style-type: none"> <li>• <b>Questions #1 are due by 11:59pm on Tuesday</b></li> <li>• Read: Serhii Plokhii's <i>Chernobyl: The History of a Nuclear Catastrophe</i>. Chapters 5, 6, 7</li> </ul>
<b>Writing the History of Chernobyl: Construction of Knowledge and Memory</b>		
WEEK 2	Monday, September 6	<ul style="list-style-type: none"> <li>• <b>Labor Day! No classes</b></li> </ul>
	Wednesday, September 8	<ul style="list-style-type: none"> <li>• <b>Presentation 1</b></li> <li>• <b>Response #1 is due by 11:59pm on Tuesday</b></li> <li>• Read: Serhii Plokhii's <i>Chernobyl: The History of a Nuclear Catastrophe</i>. Chapters 10, 11, 12</li> </ul>
WEEK 3	Monday, September 13	<ul style="list-style-type: none"> <li>• <b>Presentation 2</b></li> <li>• <b>Questions #2 are due by 11:59pm on Sunday</b></li> <li>• Read: Serhii Plokhii's <i>Chernobyl: The History of a Nuclear Catastrophe</i>. Chapters 16, 17, 22 + Epilogue</li> </ul>
	Wednesday, September 15	<ul style="list-style-type: none"> <li>• <b>A guest-speaker 1 talk</b></li> <li>• <b>Response #2 is due by 11:59pm on Friday</b></li> <li>• Read: Svetlana Aleksievich's <i>Voices from Chernobyl: The Oral History of a Nuclear Disaster</i>. Part 1</li> <li>• Read: Irina Marchesini's "A new literary genre. Trauma and the individual perspective in Svetlana Aleksievich's <i>Chernobyl'skaia molitva</i>"</li> </ul>
WEEK 4	Monday, September 20	<ul style="list-style-type: none"> <li>• <b>Presentation 3</b></li> <li>• <b>Questions #3 are due by 11:59pm on Sunday</b></li> <li>• Read: Svetlana Aleksievich's <i>Voices from Chernobyl: The Oral History of a Nuclear Disaster</i>. Part 2</li> <li>• Optional. Watch: Pol Chruchten's documentary <i>Voices from Chernobyl</i> (2016)</li> </ul>
	Wednesday, September 22	<ul style="list-style-type: none"> <li>• <b>Presentation 4</b></li> <li>• <b>Response #3 is due by 11:59pm on Friday</b></li> <li>• Read: Svetlana Aleksievich's <i>Voices from Chernobyl: The Oral History of a Nuclear Disaster</i>. Part 3</li> </ul>
<b>Fictionalizing the Nuclear Tragedy: Chernobyl in Literature and Poetry</b>		

WEEK 5	Monday, September 27	<ul style="list-style-type: none"> <li>• <b>Presentation 5</b></li> <li>• <b>Questions #4 are due by 11:59pm on Sunday</b></li> <li>• Read: Irene Zabytko's <i>The Sky Unwashed</i>. Part 1 (2000)</li> <li>• Read: Jennifer Tishler's "Identity and Meaning: Chernobyl and Literature"</li> </ul>
	Wednesday, September 29	<ul style="list-style-type: none"> <li>• <b>Presentation 6</b></li> <li>• <b>Response #4 is due by 11:59pm on Friday</b></li> <li>• Read: Irene Zabytko's <i>The Sky Unwashed</i>. Part 2 (2000)</li> <li>• Read: Selected poems by Luybov Sirota, Lina Kostenko, Sofia Mandanska, Jennifer H. Atkinsons, et al.</li> </ul>
WEEK 6	Monday, October 4	<ul style="list-style-type: none"> <li>• <b>Presentation 7</b></li> <li>• <b>Question #5 are due by 11:59pm on Sunday</b></li> <li>• Read: Andrea White's <i>Radiant Girl</i>. Part 1 (2008)</li> <li>• <b>A visit from the digital scholarship librarians</b></li> </ul>
	Wednesday, October 6	<ul style="list-style-type: none"> <li>• <b>Presentation 8</b></li> <li>• <b>Response #5 is due by 11:59pm on Friday</b></li> <li>• Read: Andrea White's <i>Radiant Girl</i>. Part 2 (2008)</li> </ul>
<b>Revisiting the Zone in Photography and Video Games</b>		
WEEK 7	Monday, October 11	<ul style="list-style-type: none"> <li>• <b>Presentation 9</b></li> <li>• <b>Questions #6 are due by 11:59pm on Sunday</b></li> <li>• Look at the photographs by Heidi Bradner, Mark Resnicoff, Gero Ludwig, Anatolii Kleschiuk, Aleksandr Vikulov, and Elena Filatova</li> <li>• Read: Thom Davies' "A Visual Geography of Chernobyl: Double Exposure"</li> </ul>
	Wednesday, October 12	<ul style="list-style-type: none"> <li>• <b>Presentation 10</b></li> <li>• <b>Response #6 is due by 11:59pm on Friday</b></li> <li>• Watch walkthroughs of video games: <i>Call of Duty: Modern Warfare</i>, <i>The S.T.A.L.K.E.R. games (Shadow of Chernobyl, Clear Sky, and Call of Prip'yat)</i>, and <i>Chernobylite</i></li> <li>• Read: Magdalena Banaszekiewicz and Anna Duda's "To be a S.T.A.L.K.E.R. On architecture, computer games and tourist experience in the Chernobyl Exclusion Zone"</li> </ul>
<b>Remembering Chernobyl in Documentaries</b>		
WEEK 8	Monday, October 18	<ul style="list-style-type: none"> <li>• <b>Presentation 11</b></li> <li>• <b>A proposal for the creative project is due</b></li> <li>• <b>Questions #7 are due by 11:59pm on Sunday</b></li> <li>• Watch: Maryann DeLeo's <i>Chernobyl Heart</i> (2003)</li> <li>• Watch: Anne Bogart and Holly Morris's <i>The Babushkas of Chernobyl</i> (2013)</li> </ul>

	Wednesday, October 20	<ul style="list-style-type: none"> <li>• <b>A guest-speaker 2 talk (to be confirmed)</b></li> <li>• <b>Response #7 is due by 11:59pm on Friday</b></li> <li>• Watch: Serhiy Zabolotnyi's <i>Chernobyl.3828</i> (2011)</li> <li>• Watch: Chad Gracia's <i>The Russian Woodpecker</i> (2013)</li> </ul>
<b>Drama and Horror: Cinematic Representations of the Nuclear Thread</b>		
WEEK 9	Monday, October 25	<ul style="list-style-type: none"> <li>• <b>Presentation 12</b></li> <li>• <b>Questions #8 are due by 11:59pm on Sunday</b></li> <li>• Watch: Vitalii Vorob'ev's <i>Inseparable (Motylki)</i>, 2013)</li> <li>• Olga Brukhovetska's "'Nuclear Belonging': 'Chernobyl' in Belarusian, Ukrainian (and Russian) films"</li> </ul>
	Wednesday, October 27	<ul style="list-style-type: none"> <li>• <b>Presentation 13</b></li> <li>• <b>Response #8 is due by 11:59pm on Friday</b></li> <li>• Watch: Aleksandr Mindadze's <i>Innocent Saturday (V subbotu)</i>, 2011)</li> <li>• Read: Johanna Lindbladh's "Coming to Terms with the Soviet Myth of Heroism Twenty-five Years After the Chernobyl' Nuclear Disaster"</li> </ul>
WEEK 10	Monday, November 1	<ul style="list-style-type: none"> <li>• <b>Presentation 14</b></li> <li>• <b>Questions #9 are due by 11:59pm on Sunday</b></li> <li>• Watch: Bradley Parker's <i>Chernobyl's Diaries</i> (2013)</li> <li>• Read: Phillip R. Stone's "Dark tourism, heterotopias and post-apocalyptic places: The case of Chernobyl"</li> </ul>
	Wednesday, November 3	<ul style="list-style-type: none"> <li>• <b>Presentation 15</b></li> <li>• <b>Response #9 is due by 11:59pm on Friday</b></li> <li>• Watch: Michale Boganim's <i>Land of Oblivion</i> (2016)</li> </ul>
<b>Creating Memories of Chernobyl in Visual and Virtual Art</b>		
WEEK 11	Monday, November 8	<ul style="list-style-type: none"> <li>• <b>Presentation 16</b></li> <li>• <b>Questions #10 are due by 11:59pm on Sunday</b></li> <li>• Look at the paintings by Alexey Adonin, Anastasiia Grygorieva, Sergey Ignatenko</li> <li>• Look at sculptures and monuments: Monument of the Third Angel, Chernobyl Sarcophagus Memorial, Monument to Those Who Saved the World, Monument to the Victims of Chernobyl Disaster</li> <li>• Read: Tetiana Ostapchuk's "Images of Chernobyl Explosion Liquidators in Audio Visual Art"</li> <li>• Read: Hanna Chuchvaha's "Memory, Trauma, and the Maternal: Post-Apocalyptic View of the Chernobyl/Chornobyl/Charnobyl Nuclear Disaster"</li> </ul>
	Wednesday, November 10	<ul style="list-style-type: none"> <li>• <b>Presentation 17</b></li> <li>• <b>Response #10 is due by 11:59pm on Friday</b></li> <li>• Watch: Lina Selander's installation <i>Lenin's Lamp Glows</i></li> </ul>

		<p><i>in the Peasant's Hut</i></p> <ul style="list-style-type: none"> <li>• Watch: Alice Miceli's radiography "Projeto Chernobyl"</li> <li>• Attend: the virtual exhibit ARTEFACT: CHOrnoby1 34 <a href="https://hubs.mozilla.com/2vGFLGE/artefact-chornoby1-34">https://hubs.mozilla.com/2vGFLGE/artefact-chornoby1-34</a></li> <li>• Read: Lisa E.Bloom "Hauntological Environmental Art: The Photographic Frame and the Nuclear Afterlife of Chernobyl in Lina Selander's <i>Lenin's Lamp</i>"</li> <li>• Read: an article by Tom Seymour, "The Nuclear Option   We Went to a Rave in the Ruins of Chernobyl"</li> </ul>
<b>Chernobyl Goes Globally: Popularizing the Nuclear Event</b>		
WEEK 12	Monday, November 15	<ul style="list-style-type: none"> <li>• <b>Presentation 18</b></li> <li>• <b>Questions #11 are due by 11:59pm on Sunday</b></li> <li>• Watch: Johan Renck's HBO miniseries, <i>Chernobyl</i> (2019), Episodes 1-2</li> <li>• Read: Francesco Maria Parente, Jens Oliver Hancke, Olena Ryabicheva, Theresa Baumhauer's "Branding Destinations through Popular Culture: A Case Study of HBO's Chernobyl Series"</li> </ul>
	Wednesday, November 17	<ul style="list-style-type: none"> <li>• <b>Presentation 19</b></li> <li>• <b>Response #11 is due by 11:59pm on Friday</b></li> <li>• Watch: Johan Renck's HBO miniseries, <i>Chernobyl</i> (2019), Episodes 3-5</li> <li>• Browse: The International Uranium Film Festival <a href="https://uraniumfilmfestival.org/en">https://uraniumfilmfestival.org/en</a></li> </ul>
WEEK 13	Monday, November 22	<ul style="list-style-type: none"> <li>• <b>Thanksgiving Break! No classes!</b></li> </ul>
	Wednesday, November 24	<ul style="list-style-type: none"> <li>• <b>Thanksgiving Break! No classes!</b></li> </ul>
<b>Marketing Chernobyl: Dystopia, Apocalypse, Sci-Fi, and Mystery</b>		
WEEK 14	Monday, November 29	<ul style="list-style-type: none"> <li>• <b>Presentation 20</b></li> <li>• <b>Questions #12 are due by 11:59pm on Sunday</b></li> <li>• Watch: Anders Banke and Pavel Kostomarov's <i>Chernobyl: Zone of Exclusion</i> (2014-2017)</li> <li>• Read: Eliot Borenstein "Dystopias and catastrophe tales after Chernobyl"</li> </ul>
	Wednesday, December 1	<ul style="list-style-type: none"> <li>• <b>Presentation 21</b></li> <li>• <b>Response #12 is due by 11:59pm on Friday</b></li> <li>• Watch: Dmitrii Kisilev's film, <i>Chernobyl: Zone of Exclusion</i> (2019)</li> <li>• Read: Johanna Lindbladh's "Representations of the Chernobyl catastrophe in Soviet and post-Soviet cinema: the narratives of apocalypse"</li> </ul>

**The Emotional Power of Music: Singing about Chernobyl**

WEEK 15	Monday, December 6	<ul style="list-style-type: none"> <li>• <b>Presentation 22</b></li> <li>• Listen to the songs: Huns and Dr. Beeker’s “Ghost Town (Chernobyl),” Adriano Celentano’s “Sognando Chernobyl,” Wolf Maahn’s “Tschernobyl,” Delia’s “Dead City,” Highsakite’s “Chernobyl,” Les Clouds’s “Tchernobyl,” Liliya Sandulesa’s “Zona,” Noize MC’s “26.04,” ONUKA’s “1986,” J:MORS’ “1986”</li> </ul>
	Wednesday, December 8	<ul style="list-style-type: none"> <li>• Conclusions</li> <li>• Continue working on the final project</li> </ul>
WEEK 16	Monday, December 13 – Friday, December 17	<p><b>FINALS WEEK</b></p> <ul style="list-style-type: none"> <li>• <b>Final creative project is due by 1pm on Wednesday, December 15<sup>th</sup>.</b></li> <li>• <b>Peer- and self-evaluations are due by 1pm on Friday, December 17<sup>th</sup>.</b></li> </ul>