

Flying University for Ukrainian Students

Summer 2025 Call for Applications

**Flying University for Ukrainian Students (FUUS) assists students
whose lives have been impacted by the war.**

Online courses in English will be conducted by distinguished professors from American colleges and universities. Participating students can:

- deepen their knowledge of current and academically relevant topics
- learn about other cultures and establish intellectually productive contacts with other Ukrainian students and with American faculty
- increase their competence in the use of academic English by participating in classroom discussion and by writing brief papers

Courses will take place in May, June, and July 2024. They will be taught in English as online seminars for undergraduate students in the humanities and social sciences. Each class will consist of approximately 12 students. Participation required of students includes active engagement in discussion, analysis of readings, and the writing of a short essay. Students who complete these course requirements will receive a certificate of completion.

Application guidelines - You may apply for both May and July courses until April 20th. After April 20th, we will only accept applications for July courses until May 15th. Students can apply only by completing the electronic form [here](#)

Application Deadline for May classes: **April 20, 2025**

Application Deadline for July classes: **May 15, 2025**

Essay Prizes - Professors will select the best essays submitted by their students for an Essay Prize competition that will recognize students' achievement with cash awards.

For more information about the program, please visit our website:

www.flying-university.org

COURSE DESCRIPTIONS & SCHEDULE

John Stuart Mill's *On Liberty*

Class meetings by Zoom on May 5, 6, 8, 9, 16:00 - 17:30 Kyiv Time

Prof. Barry Sullivan, Loyola University

John Stuart Mill's "On Liberty" is one of the most influential works in Western philosophy. It also addresses one of the central questions of our times: the proper relationship of the individual to society. As much of the western world turns increasingly towards authoritarianism in the name of populism and (ironically) individualism, Mill's text is more worthy than ever of close reading and critical discussion.

Goethe's *Faust* as a Founding Myth in Western Modernity

Class meetings by Zoom on May 12, 13, 15, 20, 22, 19:00-20:30 Kyiv Time

Office hours by Zoom on May 19, 19:00 - 20:30 Kyiv Time

Prof. John H. Smith, University of California, Irvine

We will study the story of Dr. Faustus, about a man who sold his soul to the devil for a life of knowledge, pleasure, a full range of human experience. We will focus on the two-part drama by Johann Wolfgang von Goethe (the "German Shakespeare"), written over the decades 1770-1830.

Myths both shape and give meaning to people in particular societies and periods. In our case, a tale arose in the 16th century about a scholar and practitioner of the "dark arts" (Dr. Johann Faustus) who, for the price of his soul, was served by the devil for a period of time and was then dragged down to hell. It was a cautionary tale to warn people of the dangers of the new sciences and beginning secularization.

However, by the decades around 1800, Goethe recast the story for *his* (and I would say, *our*) time. Faust comes to embody values of a period that we call "modernity": the impact of the natural sciences, capitalism, industrialization, Western expansion across the globe, a more critical view of religion, new relations between the sexes.

The course will consist of a close reading of the drama. In short final essays students can explore interpretations of the play itself, or versions prior to Goethe's, or later adaptations (in music, opera, drama, poetry, film, etc.).

The Personal is Always the Political: The Individual and the State in Sophocles' *Antigone*

Class meetings by Zoom on May 10, 12, 14, 16, 19, 19:00-20:30 Kyiv Time

Office hours by Zoom on May 17, 19:00 - 20:30 Kyiv Time

Prof. Jane O. Newman, University of California, Irvine

Sophocles' *Antigone* (458 b.c.e.) is one of the most famous of the ancient Greek tragedies. It is often read as celebrating Antigone's heroic opposition to the authoritarian Creon, her uncle, when she defies Creon's edict to not bury the body of her brother, Polynices. When understood in this way, most readers identify with the actions of a young girl exemplifying individual resistance, and despise Creon, who represents a repressive patriarchal state. In our class, we will embed this *personalized* reading of the stand-off between Antigone and Creon in the context of the *political* events in ancient Athens when the play was originally produced after Athens had been at war with Persia half a century. At the time, privileged (oligarchic) families like Antigone's were having to cede power to a new 'democratic' state. How would the play's original audience have understood the play against the background of the larger social and political struggles over power, gender, and war-readiness raging at the time? In turn, what relevance has the play's treatment of these issues for subsequent generations and for us today?

Feminism and Borderlands

Class meetings by Zoom on May 12, 13, 14, 15, 16, 17:00-18:30 Kyiv Time

Prof. Katarzyna Bartoszynska, Ithaca College

This course explores the influential work of Gloria Anzaldúa, a Chicana feminist and scholar from Texas, whose seminal writings have shaped discussions on feminism, ethnicity, and queer identity. Our primary text, "Borderlands/La Frontera," written nearly 50 years ago, stands as a landmark work of feminist theory. In this course we will carefully read this remarkable book — a combination of history, poetry, essay, and autobiography — and consider its continuing relevance, focusing especially on how it speaks to Ukraine today. Each day we will focus on a particular theme in the text, tracing its meanings from Anzaldúa's time to the present: Borderlands identity (and life between Russia and Europe); Language (and language politics); Sexuality (and queer liberation movements); Landscape (and war and climate change); and Poetry (and auto/theory and forms of experimental criticism).

Gulliver's Travels as a Critique of Colonialism

Class meetings by Zoom on May 19, 22, 26, and 29 , 18:00-19:30 Kyiv Time

Prof. Eugene Hammond, Stony Brook University

Shakespeare's romantic masterpiece *Twelfth Night* features a shipwrecked young woman dressed as a boy who falls in love with the man who employs her while stealing the heart of the woman *he* loves. All is "straightened out" at the end, thanks to the appearance of a twin brother, but the central courtships of the play explore a diversity of gender identities and sexual orientations. Meet Antonio, the homosexual pirate; Viola, who dresses as a "eunuch"; Olivia, who falls for Viola in her page's uniform; and Orsino, who's not sure who or what he wants. Learn about original staging practices in Shakespeare's age, when all parts were played by boys and men, and how modern directors address queer themes in the play. Experience the power of Shakespeare by reading the play out loud and discussing key passages and themes. And get a glimpse into a production in the making, with shots and clips from a rehearsal at the University of California, Irvine.

Darwin's *On the Origin of Species*, from a Philosophical Point of View

Class meetings by Zoom on July 2, 4, 7, 9, and 11, 16:00-17:30 Kyiv Time

Prof. Sandra Mitchell, University of Pittsburgh

This course will focus on the first 4 chapters of Darwin's "On the Origin of Species" and examine the scientific support for his radical claims. Darwin worked in the 19th Century environment of John Herschel's and William Whewell's competing characterizations of "the inductive scientific method". Darwin, in founding a scientific view of living things, attempted to implement the inductive method by appealing to analogy, empirical support, and conceptual innovation. Though ultimately Darwin's theory was accepted, at the time it was published it was rejected by the very philosophers whose scientific method Darwin embraced. How was Darwin's argument for the evolution by means of natural selection scientific? Why did the 19th century inductivists reject his conclusions?

Introductory Ethics

Class meetings by Zoom on July 5, 7, 8, 9, 10, and 11, 16:00-17:30 Kyiv Time

Office hours by Zoom, 30 minutes after each class

Prof. Eric Barnes, Hobart and Smith Colleges

In four sessions, we will cover the basics of the 4 major types of theories that have dominated the western philosophical tradition for the past 2500 years (utilitarianism, deontology, virtue ethics and contractarianism). We will discuss the strengths and weaknesses of these theories and look at how they can be applied to our lives. We will also see how many moral dilemmas that people face can be understood as clashes between these four theories.

The New Genres of British Romantic Prose

Class meetings by Zoom on July 9, 11, 14, 16, and 18, 19:00-20:30 Kyiv Time

Prof. Peter Manning, Stony Brook University

The urban growth of the late eighteenth century in Britain brought two related phenomena: a dramatic rise in newspapers, journals, and magazines, and the spread of public lectures, on the issues of the day but also on cultural matters to audiences eager for enlightenment but largely lacking university education at a time when England possessed only two universities, Oxford and Cambridge. The new conditions produced new forms of literature: Charles Lamb's *Essays of Elia* and Thomas De Quincey's *Confessions of an English Opium-Eater* were both published in *The London Magazine* in the 1820s, and William Hazlitt augmented his lectures with a variety of essays mixing the general with the personal, the philosophical with the conversational, even slangy, ranging from "On the Pleasure of Painting" to "The Indian Jugglers" and "The Fight," a vivid account of a trip to the countryside to witness a celebrated boxing-match (published in *The New Monthly Magazine* in 1822). In four sessions over two weeks we will explore the interaction of high and popular culture, Romantic character and historically shaped modes of production.

Composing America

Class meetings by Zoom on July 14, 15, 16, and 17, 18:00-19:30 Kyiv Time

Prof. Daniel Shore, Boston Conservatory

At the beginning of the twentieth century, composers in the United States began writing music that would sound specifically “American” and not European. Inspired by Negro spirituals, Protestant hymn tunes, folk music, cowboy ballads, blues, ragtime, and jazz, these composers combined popular music and classical music to form a completely new, distinctly American language. This course will explore the ways that Charles Ives, George Gershwin, Aaron Copland, Scott Joplin, William Grant Still, Florence Price, and Leonard Bernstein created the musical melting pot that is still heard today in concert, theater, and film music.

Hamlet, Melancholy, Friendship, Courage

Class meetings by Zoom on June 30, July 1, 2, and 3, 19:00-20:30 Kyiv Time

Prof. Julia Lupton, University of California, Irvine

This one-week course will focus on the young hero of Shakespeare’s most famous tragedy, Hamlet. Reading and analyzing key scenes and soliloquies in the real time of the seminar, we will explore the dilemmas facing Hamlet, who has been called by the Ghost of his father to avenge the king’s death. Is the Ghost real and telling the truth? Is Hamlet’s mother Gertrude complicit in his uncle Claudius’s murder of his father? How should Hamlet respond to the affections of Ophelia, who genuinely loves him but has been sent to help her father Polonius spy on him? Are his friends Horatio, Rosencrantz, and Guildenstern to be trusted? Can he make things right with Laertes, whose father he has killed by mistake? Wouldn’t suicide be easier than solving all of these problems? The starting point of the course is the burden of Hamlet’s melancholia or depression and the impossibility of the task that the Ghost has given him. We will then turn to the virtues of friendship and courage, which offer the Danish prince a path forward--towards death most certainly, but also towards justice and reconciliation.