RUSSIAN (RUSS)

RUSS 110a, First-Year Russian I  Julia Titus
A video-based course designed to develop all four language skills: reading, writing, speaking, and listening comprehension. Use of dialogues, games, and role playing. In addition to readings in the textbook, students read original short stories and learn Russian songs and poems. Oral and written examinations. L1 1½ Course cr

RUSS 120b, First-Year Russian II  Julia Titus
Continuation of RUSS 110. After RUSS 110 or equivalent. L2 1½ Course cr

RUSS 122a, Russian for Heritage Learners I  Julia Titus
A comprehensive Russian course for native speakers of Russian or other Slavic languages whose formal education has been in English. Overview of Russian grammar, focusing on the writing system, cases, conjunction, and syntax. Readings from Russian prose, film screenings, discussion, and regular practice in translation and composition. L1, L2

RUSS 125a, Intensive Elementary Russian  Constantine Muravnik
An intensive course that covers in one term the material taught in RUSS 110 and 120. For students of superior linguistic ability. Study of Russian grammar; practice in conversation, reading, and composition. Recommended for prospective majors in Russian and in Russian and East European Studies. L1, L2 2 Course cr

RUSS 130a, Second-Year Russian I  Irina Dolgova
A course to improve functional competence in all four language skills (speaking, writing, reading, and listening comprehension). Audio activities, for use both in the classroom and independently, are designed to help students improve their listening comprehension skills and pronunciation. Lexical and grammatical materials are thematically based. After RUSS 120 or equivalent. L3 1½ Course cr

RUSS 140b, Second-Year Russian II  Irina Dolgova
Continuation of RUSS 130. After RUSS 130 or equivalent. L4 1½ Course cr

* RUSS 142b, Russian for Heritage Learners II  Julia Titus
Continuation of RUSS 122. Further development of reading and writing skills. Expansion of vocabulary. After RUSS 122 or equivalent. L3, L4

RUSS 145b, Intensive Intermediate Russian  Constantine Muravnik
A continuation of RUSS 125 that covers in one term the material taught in RUSS 130 and 140. For students of superior linguistic ability. Prerequisite: RUSS 125. L3, L4 2 Course cr

RUSS 150a, Second-Year Russian I  Constantine Muravnik
Intensive practice in conversation and composition accompanied by review and refinement of grammar. Readings from nineteenth- and twentieth-century literature, selected readings in Russian history and current events, and videotapes and films are used as the basis of structured conversation, composition, and grammatical exercises. Oral and written examinations. Audiovisual work in the Center for Language Study required. After RUSS 140 or 145 or equivalent. L5 1½ Course cr

RUSS 151b, Third-Year Russian II  Constantine Muravnik
Continuation of RUSS 150. After RUSS 150 or equivalent. L5 1½ Course cr

RUSS 160a, Fourth-Year Russian I  Irina Dolgova
Discussion topics include Russian culture, literature, and self-identity; the old and new capitals of Russia, the cultural impact of the Russian Orthodox Church, and Russia at war. Readings from mass media, textbooks, and classic and modern literature. Use of video materials. After RUSS 151 or equivalent. L5

RUSS 161b, Fourth-Year Russian II  Irina Dolgova
Continuation of RUSS 160. After RUSS 160 or equivalent. L5

* RUSS 172a, Russian History through Literature and Film  Irina Dolgova
Study of important events in Russian history, from the medieval times to the present, through authentic reading materials in various genres and through feature and documentary films. The course is designed to advance students' speaking proficiency in Russian and to develop their reading, listening, and writing skills. Texts include Russian fairy tales; fragments from The Primary Chronicles; A. Tolstoy's Peter I; D. Merezhkovsky's Antichrist; N. Eidelman's Decembrists; P. Chaadaev's Philosophical Letters; N. Leskov's Enchanted Wanderer (fragments); and I. Goncharov's Oblomov (fragments). Films include A. Tarkovsky's Andrei Rublev; N. Mikhailov's Several Days from Oblomov's Life; A. Askoldov's Commissar; Todorovsky's Stilagi; K. Muratova's Asthenic Syndrome; and A. Zviagintsev's Loveless. All written assignments, texts, and discussions are in Russian. RUSS 142 or 151, or permission of instructor. L5, HU

* RUSS 175b / HUMS 175b, Reading the Russian Revolution  Constantine Muravnik
The course explores the complex political and social landscape of the Russian Revolution of 1917 through the multiple and shifting perspectives of its main participants from Nicholas II to Lenin. All of the participants of the Revolution understood the immense significance of the changes taking place in front of them in 1917; many took detailed notes of conversations, actions, and events in which they participated or which they witnessed. Later, many reworked these notes into meticulous memoirs and histories. The expected subjectivity of these documents, as well as the contradictory nature of the opinions expressed in them— but generally, not the facts—
highlight the complexity of the situation they describe. The readings chosen for the course represent the entire political spectrum of the Russian Revolution from the extreme right to extreme left. They chronologically document the precipitous progression of the events starting with the murder of Rasputin, carried out by the Monarchists and one member of the royal family on the eve of 1917, and ending with the Bolshevik coup d’etat in October 1917. They trace the gradual shift of the epicenter of the Revolution from right to left until the Revolution ends or succeeds (it depends on the point of view) in Lenin’s gaining full control over the country on the brink of the Civil War. Prerequisites: Six semesters of Russian or permission of the instructor. L5, RU RP

RUSS 220a / HSAR 221a, Russian and Soviet Art, 1757 to the Present  Molly Brunson
The history of Russian and Soviet art from the foundation of the Academy of the Arts in 1757 to the present. Nineteenth-century academicism, romanticism, and realism; the Russian avant-garde and early Soviet experimentation; socialist realism and late- and post-Soviet culture. Readings and discussion in English. HU TR

RUSS 241b / HIST 237b / RSEE 390b, Russian Culture: The Modern Age  Sergei Antonov
An interdisciplinary exploration of Russian cultural history, focusing on literature, art, religion, social and political thought, and film. Conceptions of Russian nationhood; the myths of St. Petersburg; dissent and persecution; the role of social and cultural elites; the intelligentsia; attitudes toward the common people; conflicting appeals of rationality, spirituality, and idealism; the politicization of personal life; the impact of the Bolshevik Revolution and its aftermath. Readings and discussion in English. HU

* RUSS 250b, Nineteenth-Century Russian Literature  Molly Brunson
Introduction to major texts of the nineteenth-century Russian literary tradition. Works by Pushkin, Gogol, Lermontov, Turgenev, Dostoevsky, Tolstoy, and Chekhov examined in their social and historical contexts. Emphasis on the authors’ use of genre, language, and literary devices to explore pressing questions posed by Russian modernity. Readings and discussion in English. WR, HU TR

* RUSS 252a, Modernism and Revolution  Jinyi Chu
In the early 20th century the Russian Empire of the tsars transformed into the Stalinist state. The course traces this transition by exploring brilliant literary creations of writers such as Bely, Bulgakov, Babel, and Platonov. How did the social tumult of this era give birth to Russian modernism and revolutionary culture? Topics include the radical changes in the lives of Russian gentry and peasants, terrorist and revolutionary movements, civil war, Soviet internationalism, Stalinist terror, a transition to socialist economy, and the Russia’s identity between Europe and Asia. Probing into the salient literary responses to devastations and upheavals, students gain an in-depth understanding of 20th-century Russia’s artistic and political ferment. All readings and class discussions in English. WR, HU TR

RUSS 260b / LITR 202b, Nabokov and World Literature  Marijeta Bozovic
Vladimir Nabokov’s writings explored in the context of his life story and of the structures and institutions of literary life in Russian émigré circles. Themes of exile, memory, and nostalgia; hybrid cultural identities and cosmopolitan elites; language and bilingualism; the aims and aesthetics of émigré and diasporic modernism in novels and other media. Additional readings from works of world literature inspired and influenced by Nabokov. Readings and discussion in English. HU

* RUSS 310b / THST 310b, Analysis through Action: Text Analysis and Improvisation  David Chambers
This studio course, designed primarily for actors, directors, and dramaturgs combines rigorous and detailed text analysis with ‘études’: in-class improvisational explorations of scenes, characters, and textual situations. The text work informs the improvisations, and vice-versa. Developed from the very last workshops of Stanislavsky, this process has evolved over generations into the contemporary avant-garde theater of major European and Russian directors but is barely known in the US. Prior completion of THST 210 (Performance Concepts) suggested but not required. RU RP

* RUSS 337a / RSEE 337a, The Invention of Tradition in Post-Soviet Nation States  Katerina Clark
The breakup of the Soviet Union in 1991 resulted in a number of independent countries that had never been countries before, or not for several centuries. In the ensuing decades politicians, historians, and culture makers in each of these countries produced narratives that claim a separate national identity and chart its history over a long stretch of time though in many instances the country as a geopolitical unit was a Soviet fabrication. The course looks at the countries of Central Asia, Russia, and Ukraine. It discusses how each of the countries covered has generated revised accounts of the past that disaggregate ethnic, linguistic, or cultural imbrications with neighboring countries. It also considers the after effects of empire in this process. As much as possible course materials will be available in Russian, but all will be available in English translation. RU

* RUSS 360b / LITR 372b / THST 371b, The Performing Arts in the Twentieth Century: The Russian Stage  Katerina Clark
The course covers most of the performing arts: ballet, opera, mass spectacle, and theater. Students read selections from famous Russian theoreticians of the performing arts, such as Constantine Stanislavsky, Vsevolod Meyerhold, and Mikhail Fokine. They also explore these directors’ productions and some of the major plays of the twentieth and twenty-first centuries (e.g. by Anton Chekhov, Alexander Blok, Vladimir Mayakovsky, Mikhail Bulgakov, and the documentary theater movement of Teatr.doc). All readings are available in both Russian and English; no knowledge of Russian is required. RU

* RUSS 490a or b, The Senior Essay  Jinyi Chu
Research and writing on a topic of the student’s own devising. Regular meetings with an adviser as the work progresses from prospectus to final form.