RUSSIAN (RUSS)

RUSS 110a, First-Year Russian I  Staff
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  RP  1½ Course cr

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

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  RP  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  RP  1½ Course cr

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

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  RP  2 Course cr

RUSS 150a, Third-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  RP  1½ Course cr

RUSS 151b, Third-Year Russian II  Constantine Muravnik
Continuation of RUSS 150. After RUSS 150 or equivalent.  L5  RP  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. Mikhalkov's Several Days from Oblomov's Life; A. Askoldov's Comissar; Todorovsky's Stiliagi; 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 173b, The Russian Works of Vladimir Nabokov  Constantine Muravnik
An aesthetic reading of Vladimir Nabokov’s Russian works. Nabokov as a writer who first and foremost was interested in the question of the ontological significance of art and, consequently, in various modes of the artist’s relationship to the world. Prerequisite: RUSS 150 or equivalent, or with permission of instructor.  L5, HU  RP

* RUSS 177b, Fantastika: Russian Fantasy and Science Fiction  Staff
This course explores the fantastic in Russian literature and film, while further advancing communicative competence in the Russian language. We trace the development of the fantastic in Russian literature and film in the 20th and 21st centuries, with an eye toward science fiction, which emerged and rose to prominence during the Soviet era. Among the questions we consider are the tension between imagined and real societies and how alternative worlds explore the nature of our own being; the impact of technical progress on human race and whether science fiction anticipates scientific innovation and social change; the appeal of the fantastic to a contemporary reader and how science fiction meets the human need for a desired past or future. Taught in Russian. Prerequisite: RUSS 161 or instructor's permission.  L5, HU
* **RUSS 178a, The Short Story in Russian** Julia Titus  
Chronological study of celebrated Russian short stories. Authors include Pushkin, Gogol, Tolstoy, Dostoevsky, Chekhov, Nabokov, and Tolstaya. Readings and discussion in Russian. Prerequisite: RUSS 151 or 142 or equivalent; please contact the instructor.  
L, RUSS, HU  

**RUSS 220b / HSAR 221b, 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 246a / RSEE 246a, Love and Death in the Russian Short Story** Edyta Bojanowska  
A brilliant counterpart to the expansive Russian novel, the Russian short story is held in high esteem by the genre's connoisseurs and practitioners. This course explores both the classics and the hidden gems of the Russian short-story tradition from the 19th century to today, focusing on the most universal themes of story-writing: love and death. The course poses the following questions: What is distinctive about the short story form? How do stories "talk to" other stories in a tradition? What narrative twists and complications do authors use to keep readers hooked and spellbound? The readings cover most major Russian writers and movements, so the course provides a good overview of modern Russian literature. All readings and discussion in English. WR, HU  

**RUSS 254a / LITR 245a / RSEE 254a, Tolstoy and Dostoevsky** Molly Brunson  
Close reading of major novels by two of Russia’s greatest authors. Focus on the interrelations of theme, form, and literary-cultural context. Readings and discussion in English. 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. WR, HU  

* **RUSS 329a / HIST 398Ja / MMES 300a / RSEE 329a, Introduction to Modern Central Asia** Claire Roosien  
An overview of the history of modern Central Asia—modern-day Kazakhstan, Kyrgyzstan, Turkmenistan, Turkmenistan, Tajikistan, Uzbekistan, and the Xinjiang Uyghur Autonomous Region of the People’s Republic of China. This course shows Central Asia to be a pivotal participant in some of the major global issues of the 20th and 21st centuries, from environmental degradation and Cold War, to women’s emancipation and postcolonial nation-building, to religion and the rise of mass society. It also includes an overview of the region’s longer history, of the conquests by the Russian and Chinese empires, the rise of Islamic modernist reform movements, the Bolshevik victory, World War II, the perestroika, and the projects of post-Soviet nation-building. Readings in history are supplemented by such primary sources as novels and poetry, films and songs, government decrees, travelogues, courtly chronicles, and the periodical press. All readings and discussions in English. HU TR  

* **RUSS 380a / FILM 360a / LITR 301a / RSEE 380a, Putin’s Russia and Protest Culture** Marijeta Bozovic  
Survey of Russian literature and culture since the fall of communism. The chaos of the 1990s; the solidification of power in Putin’s Russia; the recent rise of protest culture. Sources include literature, film, and performances by art collectives. Readings and discussion in English; texts available in Russian. WR, HU  

* **RUSS 465a / FILM 429a / LITR 466a, War in Literature and Film** Katerina Clark  
Representations of war in literature and film; reasons for changes over time in portrayals of war. Texts by Stendahl, Tolstoy, Juenger, Remarque, Malraux, and Vonnegut; films by Eisenstein, Tarkovsky, Joris Ivens, Coppola, Spielberg, and Altman. HU  

* **RUSS 480a and RUSS 481b, Directed Reading in Russian Literature** Staff  
Individual study under the supervision of a faculty member selected by the student. Applicants must submit a prospectus approved by the adviser to the director of undergraduate studies by the end of the first week of classes in the term in which the course is taken. The student meets with the adviser at least once a week each term, and takes a final examination or writes a term paper. No credit granted without prior approval of the director of undergraduate studies.  

* **RUSS 490a or b, The Senior Essay** Staff  
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.