RUSSIAN (RUSS)

RUSS101 Elementary Russian I
This beginning course in Russian language teaches basic grammar while providing extensive practice in speaking and listening to contemporary Russian. Because of the intensive workload, the student earns 1.5 credits for this course.
Offering: Host
Grading: OPT
Credits: 1.50
Gen Ed Area: HA-REES
Prereq: None

RUSS102 Elementary Russian II
This beginning course in Russian language teaches basic grammar while providing extensive practice in speaking and listening to contemporary Russian. Because of the intensive workload, the student earns one and half credits for this course.
Offering: Host
Grading: OPT
Credits: 1.50
Gen Ed Area: HA-REES
Prereq: RUSS101

RUSS201 Intermediate Russian I
This course presents a continued study of Russian grammar with an emphasis on a complete analysis of the verb system. Exercises in class and in the language lab develop fluency in speaking and understanding spoken Russian while teaching the rules of Russian grammar. The readings used for analysis of the verb system are classic short stories by Chekhov, Tolstoy, Zoschenko, and others.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Prereq: (RUSS101 AND RUSS102)

RUSS202 Intermediate Russian II
Exercises in class and in the language lab develop fluency in speaking and understanding spoken Russian while teaching the rules of Russian grammar. Readings for the course (short works of Russian prose and poetry) will be listened to as well as read.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Prereq: RUSS101 AND RUSS102 AND RUSS201

RUSS205 Murder and Adultery: Dostoevsky, Tolstoy, and the 19th-Century Russian Novel
The 19th-century novel is widely regarded as the supreme achievement of Russian literature. This course will trace its development from Pushkin's elegant, witty novel in verse, EUGÈNE ONEGIN, through the grotesque comedy of Gogol, to the realist masterpieces of Dostoevsky and Tolstoy, with their complex depiction of human psychology and the philosophical struggles of late 19th-century society. We will consider the historical background in which the novels were produced and the tools developed by Russian critical theory, especially the Russian formalists and Mikhail Bakhtin, for understanding 19th-century Russian prose.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: REES205, RULE205
Prereq: None

RUSS206 A Matter of Life and Death: Fiction in the Soviet Era
The great Russian writers of the 20th century risked their lives insisting on moral absolutes to counter Soviet doctrine. Zamyatin's WE inspired BRAVE NEW WORLD and 1984; Bulgakov's MASTER AND MARGARITA remained hidden for 27 years; Solzhenitsyn dared to submit IVAN DENISOVICH during Khruushchev's Thaw--each decade has its characteristic masterpiece. (Students who wish to read excerpts from the course readings in the original Russian should see the instructor to enroll in a 0.5 credit tutorial.)
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: REES206, RULE206
Prereq: None

RUSS208F Otherness & Belonging (FYS)
One of the many haunting utterances of Fyodor Dostoevsky's most famous antihero, the Underground Man, is "I am alone, I thought, and they are everyone." Like him, the other protagonists of this course are outcasts, dissidents, and strangers - jaded office clerks and repressed misanthropes, queer activists and "enemies of the state" - who refuse to conform to societal norms, disrupt conventions by saying the unsayable, and write and make art from the margins, the realm of undesirables. Focusing mainly on Russia and Eastern Europe, we will analyze representations of otherness and belonging in fiction, non-fiction, and film. We will explore narratives of undesirability through the thematic prisms of exile and immigration; gender and sexuality; mental illness; prison writing; ethnic difference; religion; and unrequited love. The concept of undesirability will also be our point of entry for constructing arguments about community, privilege, and a society without outsiders.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: REES208F, RULE208F
Prereq: None

RUSS212 The Short Course: Readings in 20th-Century Fiction
Supplementary to RUSS206, this course should ideally be taken concomitantly with it, since the readings will be excerpts from RUSS206 to be done in Russian. Designed for Russian majors to do advanced work with the texts they read in RUSS206, the discussion will focus on close stylistic analysis.
Offering: Host
Grading: OPT
Credits: 0.50
Gen Ed Area: HA-REES
Identical With: REES212
Prereq: (RUSS202 AND [RUSS206 or REES206 or RULE206])

RUSS220 Speak, Memory: The Russian Memoir
Memoirs offer a chance for individuals to make sense of their relationship to larger historical forces and allow writers of fiction and poetry to reflect on the tensions between biography and the creative process. We will read memoirs of prison and of Stalinist terror by Fyodor Dostoevsky and Nadezhda Mandelstam; visions of childhood by Lev Tolstoy, Vladimir Nabokov, and poets Osip Mandelstam and Marina Tsvetaeva; and works of autobiography by Viktor Shklovsky and Sergey Gandlevsky that create their own worlds of literary experimentation. The course will also consider the theoretical problems of autobiographical writing. Students will write a memoir of childhood (3-5 pages) to better understand the technical problems faced by Tolstoy in writing about his childhood. Students will also write a piece of memoiristic prose, or a parody or imitation of one of the writers in the course (minimum 10 pages), as one of their three papers. We will devote one class session to a writing workshop session on the creative project.
Offering: Host
RUSS233 Introduction to Russian and Soviet Cinema
This course provides an introduction to the history and poetics of Soviet and Russian cinema. From the avant-garde experimentation of Lev Kuleshov, Sergei Eisenstein, and Dziga Vertov to the masterpieces of Andrei Tarkovsky, Sergei Parajanov, and Kira Muratova, the course will explore the development of Russian film as an artistic medium and as a national tradition. The research and comparative analyses of different forms and genres, including silent cinema, propaganda films, blockbusters, and auteur cinema, will be situated within the cultural, political, and aesthetic contexts of the Soviet Union and contemporary Russia.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: REES220, RULE220
Prereq: None

RUSS235 Queer Russia
Russia is accustomed to playing the role of the “evil empire.” The current ongoing war in Ukraine has resurrected the Cold War-era narratives about Russia as a dark, aggressive, and ruthless military power. The notorious legislation of recent years—which functions range from barring Americans from adopting Russian orphans to criminalizing the so-called “gay propaganda”—have further solidified Russia’s reputation as a country with little regard for human rights.
Yet generations of Russian poets, artists, and writers have transformed the country’s systemic oppression and violence into spectacular forms of protest and self-expression. This course focuses on gender and sexuality in exploring an alternative cultural history of Russia, which highlights its queer legacy from the nineteenth century to the present. We will examine poetry, fiction, art, memoirs, plays, films, performances, and discursive texts that showcase uniquely Russian conceptions of marriage, gender relations, gender expression, and sexual identity. Attention will be paid to the ways in which Russian and Western narratives of queerness align and diverge. In English. No knowledge of Russian is required or expected.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: REES233, RULE233
Prereq: None

RUSS240 Reading Stories: Great Short Works from Tolstoy to Petrushevskaya
This course is designed to help students improve their writing through the close reading and analysis of short stories and novellas by Russian masters of the form. In each class, we will discuss one or two literary works. Students will be asked to bring to each class their ideas on how to construct an argument that could be developed into a written interpretation of the work. These discussions, along with work on English grammar and style as elucidated by Strunk & White and R. L. Trask, will inform students’ own writing (four 5-page papers). We will read works in the realist tradition from the mid-19th century to the late 20th century that include Tolstoy’s novellas of faith, adultery, and facing death; Chekhov’s subtle psychological tales; Bunin’s reflections from exile on a lost Russia; Babel’s stories of the Civil War and of Jewish Odessa; Bulgakov’s sketches of life as a country doctor; and Petrushevskaya’s modern stories of the tortured lives of women in the late Soviet period.
Offering: Host
Grading: OPT
Credits: 1.00

RUSS251 Dostoevsky
Dostoevsky is widely recognized as one of the world’s greatest novelists. His career begins at the end of Russian Romanticism, is interrupted by nine years of prison and exile in Siberia, and resumes at the beginning of the age of the great realist novel. Dostoevsky’s major works grapple with the themes of sin and crime, the disintegration of the family, and the difficulty of believing in God in a world full of evil.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: REES251, RULE251
Prereq: None

RUSS252 Tolstoy
During the 19th century when Tolstoy wrote his novels and stories, literature was viewed in Russia as the intelligentsia’s primary medium for debating its big questions (such as how to resolve the inequalities that had been institutionalized under serfdom, or how to choose between new and old values as Russia experienced modernization). Writers like Tolstoy and Dostoevsky willingly assumed the responsibility to address a broad range of political, historical, and philosophical-religious questions in their fiction, and they wrote novels with radical formulations as well as solutions to these questions. However, they also viewed literature, particularly the novel, as a medium with rich potential for innovative formal experimentation, and so they resisted the call for conventional ideological novels. Each of Tolstoy’s best works is an innovative formal experiment that creates an unprecedented, new type of novel. This course will study how Tolstoy’s writings both responded to and transcended their times by creating new novelistic forms and new truths within those forms.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: REES252, COL262, RULE252
Prereq: None

RUSS254 Nobel Laureates: The Politics of Literature
The course examines key cultural and socio-historical moments in the development of twentieth-century Russian literature by focusing on the prose and poetry of authors awarded the Nobel Prize in Literature—Boris Pasternak (1958), Mikhail Sholokhov (1965), Alexander Solzhenitsyn (1970), Joseph Brodsky (1987), and Svetlana Alexievich (2015). Additionally, the students will read Lev Tolstoy, who rejected being nominated for the prize, as well as Vladimir Nabokov and Anna Akhmatova, who arguably merit the award but never received it. On the broader level, the class will ponder literature’s relevance for shaping public discourse on cultural policies, national identities, and international relations.
enters into a great dialogue with the political, historical, philosophical, and discuss the text in Russian. Students will give presentations about critical works week specific passages will be read in Russian. In class we will analyze and

One hundred years after the Bolshevik Revolution of 1917, which changed the course of the 20th century, we will explore the cultural history of the Soviet Union, the world’s first socialist country. While the dates 1922-1991 circumscribe the life span of the Union of Soviet Socialist Republics, the ramifications of the Soviet experience shape not only contemporary Russia but fourteen other countries: the former Soviet Republics of Armenia, Azerbaijan, Belarus, Estonia, Georgia, Kazakhstan, Kyrgyzstan, Latvia, Lithuania, Moldova, Tajikistan, Turkmenistan, Ukraine, and Uzbekistan. In this course, we will look at the art and ideology that held these 15 nations together. Moving beyond the clichéd view of the USSR as the Evil Empire, we will focus on the most pivotal moments in the emergence of the “country of workers and peasants” and trace its evolution from pariah nation in the 1920s to nuclear superpower following WWII. We will consider the theoretical writings of Karl Marx, Vladimir Lenin, and Leon Trotsky; avant-garde experimentation in the arts; and the doctrine of Socialist realism in an effort to understand the contradictions of Soviet life leading up to and during the Cold War. Particular attention will be paid to underground cultures that arose in response to the repression of free speech, to ethnic discrimination, and to the Gulag penal system.

A seminar devoted to close reading of the original text of Dostoevsky’s 1879-80 novel. All students will be required to read the entire text in English, and each week specific passages will be read in Russian. In class we will analyze and discuss the text in Russian. Students will give presentations about critical works related to the novel and to Dostoevsky’s work in general. Dostoevsky’s novel enters into a great dialogue with the political, historical, philosophical, and religious discourses that were prevalent in 19th-century Russia. Study of the novel entails learning the various languages of 19th-century Russian culture. Close reading of THE BROTHERS KARAMAZOV in Russian will teach the genres and styles that Dostoevsky weaves together in his great novel. Class will be conducted in Russian.

This course will trace the development of Nabokov’s art from its origins in Russian literature by close readings of the motifs that spiral outward through his (principally English-language) novels.

Parody is a form of artistic expression that has played a major role in literary history, largely through its power of critical revision. According to Russian formalist theorists of the early 20th century, parody is a driving force in literary evolution. Linda Hutcheon’s formulation, that parody is “repetition with critical distance, which marks difference rather than similarity,” provides perhaps the broadest and most fruitful point of departure. The course will consider various definitions of parody offered by Russian and Western theorists. After examining parody as pure humor (Woody Allen, MAD magazine, Hot Fuzz) and parody as a tool of literary evolution (Gogol and Dostoevsky), we will study the more complicated case of “restorative parody,” as exemplified in the medieval practice of parodia sacra (sacred parody), discussed by theorists Mikhail Bakhtin and Olga Freidenberg. We will look at the modern manifestation of parodia sacra in Andrew Lloyd Webber and Tim Rice’s Jesus Christ Superstar, and of restorative parody in Lin-Manuel Miranda’s Hamilton. The course will also include discussion of legal issues raised by parody, in the case of 2 Live Crew / Roy Orbison (which led to a 1994 Supreme Court decision, Campbell v. Acuff-Rose Music, in which Justice David Souter offered his own definition of parody). At the end of the semester, students will present their own research or creative projects related to parody.

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RUSS301 Third-Year Russian I
This course reviews and reinforces grammar and develops speaking and writing skills while reading Russian literary texts.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: REES277, RULE277
Prereq: None

RUSS302 Third-Year Russian II
Conducted in Russian, this course will focus on reading and composition and on such topics as verbal aspect, functional word order, and word formation. The course requires language lab work.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Prereq: RUSS202

RUSS321 Moscow/Berlin: Socialist Modernity and the Transnational Avant-Garde
The October Revolution of 1917 in Russia and the November Revolution of 1918 in Germany ushered in an era of imagining and building an anti-capitalist world based on the ideals of universal equality, freedom, and comradeship. Between World War I and World War II, Soviet Moscow and Weimar Berlin developed into centers of the international leftist movement that was committed to the cause of global proletarian revolution. While the revolutionary cause proved to be unattainable and costly, the period's artistic and intellectual achievements, known as the avant-garde, offer an extraordinary archive of utopian experimentation across borders.
Focusing on Moscow and Berlin, this course maps the socialist modernist aesthetic in interwar Europe and provides a comparative review of the transnational circulation of leftist and reactionary ideas registered in a variety of -isms: dadaism, expressionism, futurism, suprematism, and constructivism, as well as the New Objectivity, Bauhaus, and the practice of factography. The alignment of art and ideology will be explored through literature, art, and film and will consider the entanglements of egalitarian aspirations with nationalist agendas and emancipatory ideals with patriarchal residues. The course will also review the cultural production of Russian exiles living in Weimar Berlin and their conception of an "off-modern" path. The course will conclude with a discussion of the revolutionary avant-garde's legacy in the East Berlin underground and post-Soviet Moscow.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: SBS-CHUM
Identical With: CHUM321, REES321, GRST221, RULE321
Prereq: None

RUSS340 Reading Theories
In this survey of theories that have shaped the reading of literature and the analysis of culture, emphasis is on key concepts—language, identity, subjectivity, gender, power, and knowledge—and on key figures and schools such as Marx, Freud, Nietzsche, Saussure, Barthes, Gramsci, Benjamin, Althusser, Foucault, Lacan, Deleuze, Jameson, postmodernism, and U.S. feminism.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL295, COL339, CCIV393, CEAS340, RL&L290, GRST231, RULE340, REES340
Prereq: None

RUSS401 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

RUSS402 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

RUSS407 Senior Tutorial (downgraded thesis)
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.
Offering: Host
Grading: A-F

RUSS408 Senior Tutorial (downgraded thesis)
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.
Offering: Host
Grading: A-F

RUSS409 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

RUSS410 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

RUSS411 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

RUSS412 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

RUSS465 Education in the Field, Undergraduate
Students must consult with the department and class dean in advance of undertaking education in the field for approval of the nature of the responsibilities and method of evaluation.
Offering: Host
Grading: OPT

RUSS466 Education in the Field, Undergraduate
Students must consult with the department and class dean in advance of undertaking education in the field for approval of the nature of the responsibilities and method of evaluation.
Offering: Host
Grading: OPT

RUSS491 Teaching Apprentice Tutorial
The teaching apprentice program offers undergraduate students the opportunity to assist in teaching a faculty member's course for academic credit.
Offering: Host
Grading: OPT
RUSS492 Teaching Apprentice Tutorial
The teaching apprentice program offers undergraduate students the opportunity to assist in teaching a faculty member’s course for academic credit.
Offering: Host
Grading: OPT