RUSS101 Elementary Russian I
This beginning course in Russian language teaches basic grammar while providing extensive practice in speaking and listening to contemporary Russian.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES, HA-REES, 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.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, 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 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, EUGENE ONEGIN, through the grotesque comedies of Gogol, to the realistic 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 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 society.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES, HA-REES, HA-REES
Identical With: REES205, RULE205, REES205, RULE205, REES205, RULE205, REES205, RULE205
Prereq: None

RUSS206 A Matter of Life and Death: Fiction in the Soviet Era
In this course we will study the greatest Russian prose works of the 20th century, including the modernist masterpiece PETERSBURG by Andrei Bely, a phantasmagorical depiction of Russia’s most legendary city during the 1905 Revolution; Isaac Babel’s terse and devastating stories of the Civil War; Bulgakov’s MASTER AND MARGARITA, in which the Devil visits Moscow in the 1930s, when mass arrests are making people “disappear”; and Solzhenitsyn’s pioneering report from the Gulag, ONE DAY IN THE LIFE OF IVAN DENISOVICH, which he dared to submit for publication during Khrushchev’s Thaw. The course will also consider the lingering impact of Russian imperialism on Soviet and post-Soviet life, as the Soviet state tries to extend its “civilizing” influence to central Asia (Platonov, SOUL; Trubetskoi, Letters from Uzbekistan) and as the postimperial Russian state wages war to hold onto its territories in the Caucasus (the 1996 film PRISONER OF THE CAUCASUS; reportage by Anna Politkovskaia). The course ends with Ulitskaya’s 21st-century novel MEDEA AND HER CHILDREN, a kind of summing-up of the Russian 20th-century experience. Students who wish to read excerpts from the course offerings in the original Russian should see the instructor to enroll in a half-credit tutorial.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES, HA-REES, HA-REES
Identical With: REES206, RULE206, REES206, RULE206, REES206, RULE206, REES206, RULE206, REES206, RULE206, REES206, RULE206, REES206, RULE206, REES206, RULE206, REES206, RULE206, REES206, RULE206, REES206, RULE206
Prereq: RUSS205

RUSS207 The Poor Clerk: Origins of the Petersburg Tale
We will follow the evolution of realism in the first half of the 19th century from E. T. A. Hoffmann’s effect on Pushkin’s and Gogol’s Petersburg stories to Dostoevsky’s first tales of the poor clerk. Through close reading, we will see how Russian authors of the naturalist school reworked the devices of German literature to create their own tradition. Taught in Russian, the course is designed for both advanced students of Russian and native speakers.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES, HA-REES, HA-REES
Prereq: RUSS206

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-RUSS, HA-REES
Identical With: REES212, RULE212
Prereq: (RUSS206 AND [RUSS206 or REES206 or RULE206])

RUSS220 Speak, Memory: Autobiography and Memoir in Russian Literature
Memoirs and autobiographical prose have been a major genre of Russian literature, particularly for women, since the 18th century. They offer a chance
for the individual to make sense of his or her 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 major works from the 18th century to the present, including Nadezhda Durova’s account of her life on the front lines in the Napoleonic Wars; Dostoevsky’s prison memoirs; the poet Mandelstam’s reminiscences of a prerevolutionary childhood and his wife’s account of Stalin’s terror; and intense memories of childhood by Marina Tsvetaeva and Vladimir Nabokov. Attention will be paid throughout the course to related theoretical problems (narratology, feminism, and historiography, etc.). All works will be read in English translation.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES
Prereq: None

RUSS222 Doubles in Literature
We will trace the evolution of the idea of the literary double from its origins in German romanticism, observing the degradation of the opposition between ideal and real into the struggle of good versus evil. The entire process is parodied in Nabokov’s LOLITA.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES
Identical With: REES222, RULE222, REES222, RULE222, REES222, RULE222, REES222, RULE222, REES222, RULE222, REES222, RULE222, REES222, RULE222, REES222, RULE222, REES222, RULE222
Prereq: None

RUSS232 The Real McCoy: Constructing Identity
We are what we read: The critical reader has the ability to form his/her identity consciously, while literary characters are destroyed by failing to recognize the forces and assumptions shaping them. Active interpretation of texts allows the reader to become an author instead of a character. We will practice our own authorship in three peer-edited papers.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES
Prereq: None

RUSS234 Woody Allen and the Russian Novel
In addition to parodies of other films, Woody Allen’s films are full of literary references. We will read the great Russian novels that inspired some of them and analyze the way Allen transposes the Russian material. Will our analysis make the films even funnier? There will be seven evening screenings.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES
Prereq: None

RUSS236 The Real McCoy: Constructing Identity
We are what we read: The critical reader has the ability to form his/her identity consciously, while literary characters are destroyed by failing to recognize the forces and assumptions shaping them. Active interpretation of texts allows the reader to become an author instead of a character.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES
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 literary work. 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) on stories not discussed in class. We will read works in the realist tradition from the mid-19th century to the late 20th century that include Tolstoy’s novellas of Cossacks and adulterous members of the nobility, 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
Gen Ed Area: HA-REES, HA-REES
Identical With: REES240, RULE240, REES240, RULE240, REES240, RULE240, REES240, RULE240, REES240, RULE240, REES240, RULE240, REES240, RULE240
Prereq: None

RUSS250 Pushkin
This seminar is for students who are at or above the third year of language study. We will spend the semester reading EVGENY ONEGIN in the original Russian. Class discussions will be in Russian to the degree possible; some biographical reading will be in English. There will be regular listening assignments as well as written ones.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES
Identical With: REES284, REES284, REES284, REES284
Prereq: RUSS202

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

RUSS255 The Central and East European Novel
This course presents a survey of 20th-century prose fiction of Eastern and Central Europe, with an emphasis on the Czech novel. Some of the questions we will explore are the impact of World War II and its displacement and devastation on Eastern and Central European literature; the relationship of Eastern and Central European writers to Communism and Soviet domination; the idea of Central Europe as a shaping force in literary identity; and the relationship of Eastern and Central European literature to the Western and Russian literary traditions, especially the avant-garde.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES, HA-REES
Identical With: REES255, RULE255, REES255, RULE255, REES255, REES255, RULE255, REES255, RULE255, REES255, RULE255, REES255
Prereq: None

RUSS257 21st-Century Russian Literature
This seminar explores Russian literature during the Yeltsin decade, 1991-2000, and the Putin/Medvedev decade that has followed. The 1990s were difficult years for Russians. The dismantling of the Soviet Union's planned economy led to economic collapse, with massive unemployment, underemployment, inflation, deferred wages, and unfunded social services. The nightly news was dominated by images of wars in Chechnya and Serbia or squabbling among political factions in Parliament. When Putin was elected president in 2000, world prices for oil and gas increased threefold; by 2008 real wages were twice as high as they had been in 2000; the war in Chechnya ended; the independent news channel that had shown a world in disorder was shut down; and young Russians became optimistic about prospects for a better life. Yet, even as the economy has improved, Russians confront a host of social and cultural problems that make their daily lives difficult. Much of the best writing in Russia during the past two decades has combined social satire with stories of individuals who, in spite of surrounding disorder, achieve harmony in their personal lives. The family biographies of Grishkovets and Ulitskaya view family as a source of order. Pelevin mixes fantasy and realism both to satirize certain norms of Russian public life and to express Buddhist principles for freeing the self from social norms. In contemporary detective novels, Russia's favorite literary genre, the detectives' orderly pursuit of the criminal is juxtaposed to the disorder of the surrounding society.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES
Identical With: REES257, COL287, RULE257, REES257, COL287, RULE257
Prereq: None

RUSS258 Russia's Storyteller Playwrights
Many of the classics of Russian theater were written not by pure playwrights, but by authors like Gogol, Chekhov, and Bulgakov, who dedicated themselves primarily to narrative genres of story and novel. This trend continues today: Writers like Petrushevskaya are experimenting, both with plays and novels, as they work to create a new, post-Soviet Russian literature. Russian literature has been enriched by its playwright/story-teller tradition. When Gogol moved from writing short stories to writing plays in mid-career, he brought new principles of narrative form into the theater with him while at the same time embracing old conventions of dramatic comedy. When he exited the theater to write DEAD SOULS, he took with him principles of comedy that would shape his novel. A similar synergy can be seen in Chekhov, Bulgakov, and others. While reading play/story pairs by some of Russia's leading writers, this course will clarify essential formal differences between narratives and plays that operate in all literatures; and it will explore how Russian literature has blended dramatic and narrative forms in innovative ways.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES, HA-REES
Identical With: REES258, THEA258, COL288, RULE258, REES258, THEA258, COL288, RULE258, REES258, THEA258, COL288, RULE258, REES258, THEA258, COL288, RULE258
Prereq: None

RUSS260 Dostoevsky's BRAT'IA KARAMAZOVY
In this 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. Conducted in Russian.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES, HA-REES
Identical With: REES260, REES260, REES260, REES260, REES260, REES260, REES260
Prereq: RUSS301

RUSS263 Nabokov and Cultural Synthesis
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 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. Conducted in Russian.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES
Identical With: COL265, REES263, RULE263
Prereq: None

RUSS265 Kino: Russia at the Movies
Soon after the cinemas first opened in Russia in 1910, moviegoing became the primary entertainment for people of all social classes. In the 1920s avant-garde writers, theater directors, and musicians fell in love with the movies, encouraging the brilliant formalist experiments of directors like Eisenstein. By the end of the 1920s, Soviet leaders had realized the power of movies to communicate their beliefs to the citizens of the Soviet Union. They had already nationalized studios
and theaters, so it was easy for them to impose tight control over the political-ideological content of movies. Nevertheless, throughout the Soviet period, Russian movies created a vision of continuity and change that was broader and richer than the ideological formulae of Communist politics. They also provided a venue for cultural media such as popular songs that, in other countries, might lead a more independent existence outside the movies. This course will look at the culture-building role of Russian movies from its beginnings in tsarist times through the Soviet period and into the post-Soviet present.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES, HA-REES
Identical With: REES267, FILM365, RULE267, REES265, FILM365, RULE265, REES265, FILM365, RULE265, FILM365, RULE265, REES265, FILM365, RULE265
Prereq: None

RUSS267 Parody: Russian and Western, Theory and Practice
Parody is a form of artistic expression that is difficult to define but that has played a major role in literary history, largely through its power of critical revision, that according to the Russian formalists 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 literary theorists. The major case study will be a close reading of Fyodor Dostoevsky’s magnificently parodic novel THE DEVILS, along with the target texts to which the novel responds and with which it plays (works by Pushkin, Turgenev, and others). Serious literary parody as employed by Dostoevsky will be compared to parody as pure humor (Woody Allen, MAD magazine). The course will also include discussion of recent legal issues raised by parody in the cases of 2 Live Crew/Roy Orbison (which led to a Supreme Court decision in which Justice David Souter offered his own definition of parody) and GONE WITH THE WIND/DONE GONE.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES, HA-RUSS
Identical With: REES267, RULE267, CHUM267, REES267, RULE267, REES267
Prereq: None

RUSS268 Pale Fire: Nabokov’s Ingredients
We will spend the semester reading Vladimir Nabokov’s novel PALE FIRE and the many texts it draws from. The characters in the novel have their own specific frames of reference: the American poet John Shade reads Alexander Pope and Robert Frost, while Charles Kinbote draws from a wide range of documents—the Elder Eddas, King Charles II’s memoir of his escape, Boswell’s Life of Johnson, etc. In the seminar, we will analyze the novel’s conversation among subtext, character, and author through student presentations. Some critics consider Nabokov’s novel to be post-modern; our collective analysis of the subtexts will help us examine that idea. Everyone is invited to discover further subtexts to present to the class; we can construct a subtext bank and post it on line. A Nabokov conference on campus towards the end of the semester will be part of the course work.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: REES268, RULE268, COL263
Prereq: None

RUSS270 The Russian and English Novel
Like authors today, the great writers of 19th- and early 20th-century England and Russia drew inspiration from books written far away. This team-taught course examines the many modes of interaction that connect English and Russian novels, from direct inspiration to resonances of theme and form. We begin with NORTHERN ABBEY and EUGENE ONEGIN, two novels about the nature of literature, the interplay of art and reality, and the significance of genre. We then turn to two monumental treatments of the “woman question” and the new identities made possible by modern life, MIDDLEMARCH and ANNA KARENINA. The final section of the course considers the beginnings of modernism and the interplay of consciousness, memory, and artistic creation in MRS. DALLOWAY and THE REAL LIFE OF SEBASTIAN KNIGHT. Through close readings of each text, we will travel from English villages to Russian country estates, from St. Petersburg to London, tracing how an international and comparative conversation shaped the ever-changing conception of the novel as a genre and of the stories it might tell.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Identical With: ENGL266, REES270, RULE270, ENGL266, REES270, RULE270
Prereq: None

RUSS277 Gogol and His Legacy: Witches, Con Men, and Runaway Noses
This course will include close reading and analysis of the works of Nikolai Gogol (1809-1852), who created a phantasmagorical world of devils and witches coexisting with the gritty details of life in St. Petersburg and the Russian provinces. We will also read works by later writers who either explicitly or implicitly placed themselves in the Gogolian tradition: Fyodor Dostoysvevsky, Fyodor Sologub, Andrei Bely, Mikhail Bulgakov, and Vladimir Nabokov. Gogol’s satirical observations delighted socially-conscious contemporary critics, while his linguistic experimentation and subversion of the rules of logic inspired modernist writers of the 20th century. We will consider Gogol’s response to Romantic aesthetics, his interest in the demonic, the influence of his formal and linguistic experimentation on later writers, and the history of his reception by Russian and Western writers and critics.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES, HA-REES
Identical With: REES277, RULE277, REES277, RULE277, REES277, RULE277, REES277, RULE277, REES277, RULE277, REES277, RULE277, REES277, RULE277, REES277, RULE277
Prereq: None

RUSS279 Theater of Anton Chekhov: Research, Analysis, and Performance
The course will take a journey into the theatrical world of one of the most famous playwrights of all times, Anton Chekhov. Students will read, research, analyze, and perform scenes from any Chekhov’s plays including dramas, comedies, and vaudevilles. Videos of world’s best performances adapted from his dramas will illustrate different artistic approaches to well-known texts. The course will also examine in detail the historical and cultural context of Chekhov’s writing, as well as issues of translation and adaptation of his plays for the contemporary theater.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-THEA, HA-THEA
Identical With: THEA214, COL215, REES279, RULE279, THEA214, COL215, REES279, RULE279, THEA214, COL215, REES279, RULE279, THEA214, COL215, REES279, RULE279
Prereq: None
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, HA-REES
Prereq: RUSS202

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. It requires language lab work.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES
Prereq: RUSS301

RUSS303 Advanced Russian: Stylistics
The course is designed to effect the leap into more natural use of language both by intensive and extensive reading of texts, some literary, some journalistic.
We will read a novel, write weekly compositions, and record segments in the language lab. There will be several translation projects: from Russian into English and back again, as well as from English into Russian and back. We will also compare several translations of one text into and out of Russian and English.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES
Prereq: RUSS302

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, knowledge, and cultural institutions--and on key figures 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, HA-ENGL, HA-ENGL, HA-ENGL
Prereq: RUSS302

RUSS340 Translation: Theory and Practice
This course treats the reading of theoretical texts on translation and the production of creative texts in the literary mode of translation as complementary heuristic procedures for opening an investigation into certain problems of language and meaning. Readings will include literary, philosophical, historical, and linguistic accounts of translation in conjunction with (and sometimes directly paired with) influential and experimental translations from a range of 20th-century writers. We will familiarize ourselves with the practical choices that face a translator, from classical distinctions between free and literal translation through contemporary concerns regarding domestication and foreignization, (post-)colonial power relations, and translation across media.
Written assignments will consist of intra- and interlingual translations that will provide firsthand experience with the choices a translator must make and the resistances that language can offer, as well as a space for exploring the limits of rewriting, manipulation, and transformation within a rubric of translation. Final projects will be hybrids of creative and critical writing, with students producing readings of their chosen foreign-language texts through some interaction between translation and more conventional forms of criticism. Students who are working on a longer translation project (e.g., as part of a senior thesis) will be allowed to focus on this text for many of the assignments during the semester.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM, HA-CHUM
Identical With: WRC225, GRST225, COL335, CEAS335, FRST335, ENGL334, SPAN335, RLIT335, WRT225, GRST225, COL335, CEAS335, FRST335, ENGL334, SPAN335, RLIT335, WRT225, GRST225, COL335, CEAS335, FRST335, ENGL334, SPAN335, RLIT335, WRT225, GRST225, COL335, CEAS335, FRST335, ENGL334, SPAN335, RLIT335, WRT225, GRST225, COL335, CEAS335, FRST335, ENGL334, SPAN335, RLIT335, WRT225, GRST225, COL335, CEAS335, FRST335, ENGL334, SPAN335, RLIT335, WRT225, GRST225, COL335, CEAS335, FRST335
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 Senior Thesis Tutorial - Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

RUSS408 Senior Tutorial
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor.
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
Offering: Host
Grading: OPT
RUSS412 Group Tutorial, Undergraduate
Offering: Host
Grading: OPT

RUSS465 Education in the Field, Undergraduate
Offering: Host
Grading: OPT

RUSS466 Education in the Field, Undergraduate
Offering: Host
Grading: OPT

RUSS491 Teaching Apprentice Tutorial
Offering: Host
Grading: OPT

RUSS492 Teaching Apprentice Tutorial
Offering: Host
Grading: OPT