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 one and a half 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 a 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, EUGENE 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

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. Zamiatin'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 Khrushchev'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 half-credit tutorial.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: REES205, RULE205
Prereq: None

RUSS209 The Fantastic: Hoffmann and Gogol (Russian)
We will follow the evolution of realism in the first half of the 19th century starting with E. T. A. Hoffmann's effect on Pushkin's and Gogol's Petersburg stories. Through close reading, we will see how Russian authors of the naturalist school reworked the devices of German literature to create their own tradition. Conducted 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
Identical With: REES209
Prereq: RUSS302

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 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 prison memoirs by Fyodor Dostoevsky and Eugenia Ginzburg; visions of childhood by Lev Tolstoy, Vladimir Nabokov, and poets Osip Mandelstam, Marina Tsvetaeva, and Joseph Brodsky; and works of autobiography by Viktor Shklovsky and Sergey Gandlevsky that create their own poetic world. 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
Grading: OPT
will inform students' own writing (four five-page papers). We will read
grammar and style as elucidated by Strunk & White and R. L. Trask,
interpretation of the work. These discussions, along with work on English
how to construct an argument that could be developed into a written
works. Students will be asked to bring to each class their ideas on
masters of the form. In each class, we will discuss one or two literary
the close reading and analysis of short stories and novellas by Russian
Petrushevskaya
RUSS240 Reading Stories: Great Short Works from Tolstoy to
This course is designed to help students improve their writing through
forms.
will study how Tolstoy's writings both responded to and transcended
ideological novels. Each of Tolstoy's best works is an innovative formal
formal experimentation, and so they resisted the call for conventional
as solutions to these questions. However, they also viewed literature,
broad range of political, historical, and philosophical-religious questions
Tolstoy and Dostoevsky willingly assumed the responsibility to address a
new and old values as Russia experienced modernization). Writers like
that had been institutionalized under serfdom, or how to choose between
literature was viewed in Russia as the intelligentsia's primary medium
During the 19th century when Tolstoy wrote his novels and stories,
forms of the age of the great realist novel. Dostoevsky's major works grapple
nine years of prison and exile in Siberia, and resumes at the beginning
His career begins at the end of Russian Romanticism, is interrupted by
Dostoevsky is widely recognized as one of the world's greatest novelists.
regular listening assignments as well as written ones.
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
seven evening screenings.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: REES220, RULE220
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.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: REES232, RULE232
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
Identical With: REES234, RULE234
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
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 five-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
Gen Ed Area: HA-REES
Identical With: 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
Identical With: 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 Empire, Love, and War: 20th-Century Novels from Central and Eastern Europe

This course is a survey of 20th-century prose fiction of Central and Eastern Europe, with an emphasis on the Czech novel. The novels we will read make history come alive through the eyes of vividly individual characters. In Joseph Roth's RADETZKY MARCH, the collapse of the Austro-Hungarian Empire is viewed through the lens of a single heartbreaking family; in Bohumil Hrabal's I SERVED THE KING OF ENGLAND, the Czech experience in World War II and postwar Stalinization is embodied in the figure of a diminutive hotel waiter; Milan Kundera's THE UNBEARABLE LIGHTNESS OF BEING refacts the Soviet domination of Czechoslovakia through the traumas and love affairs of a quartet of characters; in Witold Gombrowicz's TRANS-ATLANTYK and Aleksandar Hemon's THE QUESTION OF BRUNO, the main characters find themselves in a foreign land when their home countries (Poland and Yugoslavia, respectively) are torn apart by war. All the works we will read exemplify the high level of narrative sophistication, in realist, absurdist, and experimental modes, that is a hallmark of Central and Eastern European literature.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: REES255, RULE255
Prereq: None

RUSS260 Dostoevsky's BRATIA KARAMAZOV

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
Identical With: 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 (principally English-language) novels.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: COL265, REES263, RULE263
Prereq: None

RUSS267 Parody: Humor, Artistic Evolution, and Restoration of the Sacred

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.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: REES267, RULE267
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

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 Dostoevsky, Fyodor Sologub, Andrei Bely, Mikhail Bulgakov, and Vladimir Nabokov. Gogol's satirical observations delighted socially-conscious contemporaries, 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
Identical With: 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 all Chekhov's plays including dramas, comedies, and vaudevilles. Videos of world's best performances
and movies 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
Identical With: 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
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
Prereq: RUSS301

**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 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
Identical With: ENGL295, COL339, CCIV393, CEAS340, FIST290, 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