RUSSIAN, EAST EUROPEAN, AND EURASIAN STUDIES

The major in Russian, East European, and Eurasian studies (REES) is designed to provide students with a thorough understanding of contemporary Russian culture and society, its history, its political and economic institutions, and its place in the world. Students are strongly encouraged to spend a semester or a summer in Russia. At the end of their studies students should have achieved an advanced level of fluency in the language and should be able to work with Russian sources to conduct original research in their chosen area of specialization. They should be able to read or watch Russian media and understand the historical and cultural references that frame Russians’ understanding of their world. Students should also have a basic familiarity with the historical, cultural, social, and political developments of the other post-Soviet states beyond Russia and have the opportunity to explore these countries in more detail if they so desire. The major prepares students for careers in research and cultural analysis, education, law, artistic production, diplomacy and public service, business, and communication. To be accepted into the program, students must have a minimum overall average of B in courses related to the major.

FACULTY

Irina Aleshkovsky
MA, Vilnius State University
Adjunct Professor of Russian, East European, and Eurasian Studies

Susanne Grace Fusso
BA, Lawrence University; MA, Yale University; PHD, Yale University
Professor of Russian, East European, and Eurasian Studies; Chair, Russian, East European and Eurasian Studies

Priscilla Meyer
BA, University of California, Berkeley; MA, Princeton University; MAA, Wesleyan University; PHD, Princeton University
Professor of Russian, East European, and Eurasian Studies; Chair, Russian, East European and Eurasian Studies; Professor, Russian and Eastern European Studies

Peter Rutland
BA, Oxford University; DPHIL, York University
Colin and Nancy Campbell Professor in Global Issues and Democratic Thought; Professor of Government; Director, Allbritton Center for the Study of Public Life; Professor, Russian, East European, and Eurasian Studies; Tutor, College of Social Studies

Victoria Smolkin-Rothrock
BA, Sarah Lawrence College; PHD, University of California, Berkeley
Assistant Professor of History; Assistant Professor, Russian, Eastern European, and Eurasian Studies; Tutor, College of Social Studies

AFFILIATED FACULTY

John P. Bonin
BA, Boston College; MA, University of Rochester; PHD, University of Rochester
Chester D. Hubbard Professor of Economics and Social Science; Professor of Economics; Tutor, College of Social Studies; Professor, Russian, East European, and Eurasian Studies

Katja P. Kolcio

EMERITI

Duffield White
BA, Wesleyan University; PHD, University of Michigan
Associate Professor of Russian Language and Literature, Emeritus

DEPARTMENTAL ADVISING EXPERTS

Susanne Fusso, Priscilla Meyer, Peter Rutland, Victoria Smolkin-Rothrock

• Undergraduate Russian, East European & Eurasian Studies Major
  (catalog.wesleyan.edu/departments/rees/ugrd-rees)
• Undergraduate Russian, East European & Eurasian Studies Minor
  (catalog.wesleyan.edu/departments/rees/ugrd-rees-mn)

RUSSIAN AND EAST EUROPEAN, AND EURASIAN STUDIES

REES156 Sophomore Seminar: East European Jewish Experience
Our concept of the life of East European Jews has been dominated by the Hollywood and Broadway blockbuster FIDDLER ON THE ROOF. The shtetl has been the paradigm of East European Jewish experience. But the powerful imagery of the shtetl is largely a creation of 19th-century writers. This course will take us beyond the shtetl and will look at the history of the Jews in Eastern Europe from the initial settlement of the Jews there until the eve of modernity. We will examine how historians and writers have shaped our understanding of Jewish history in that region and the context in which the persisting imagery of Eastern European Jews was created. Why were certain stories told? What can different historical sources show us about Jewish life in Eastern Europe? We will discuss how Jewish history in Eastern Europe was studied by historians and couple the narratives created by scholars with historical sources: privilege charters, crime records, rabbinic response, anti-Jewish literature, and others. We will try to probe the relation between history, historical sources, and historical writings.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
REES184 Sophomore Seminar: The Communist Experience in the 20th Century
Twenty years have passed since the collapse of Communism, its empire, and its utopian vision of the kingdom of heaven on Earth. Indeed, the Communist collapse was heralded as not just the end of the Cold War but the end of history itself. Yet how do we understand the nature of the communist way of life, the causes of its decline, and the meaning of its demise? This course will trace the development of Communism’s answer to capitalist modernity from the 1917 revolution through the Soviet collapse. It will seek to shed light on the birth, life, and death of Communist modernity through history, literature, and art, by exploring the world socialism created as an ideological model and a way of life. The emphasis of the course will be on the lived experience of Communism, primarily within the Soviet Union, but also beyond it (in Eastern Europe and Asia). In the global conflict between capitalism and Communism, how did people understand the competing demands of ideology and reality, individual and society, private and public, production and consumption, labor and leisure? How did the state manage the contradictions that arose when lofty ideologies encountered everyday life, and how did citizens make sense of these ideological transformations? What killed Communism: bombs and diplomacy, or refrigerators and Finnish shoes?
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST, SBS-HIST
Identical With: HIST194, HIST194
Prereq: None

REES205 The 19th-Century Russian Novel
In this course we will study the greatest Russian prose works of the 19th 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: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES
Identical With: RUSS206, RULE206
Prereq: None

REES194 The End of the Cold War, 1979-1991
In the late 1970s and early 1980s, the relative stability that had prevailed between the United States and the Soviet Union since the end of the Cuban missile crisis (and, more fundamentally, since the East and West German governments were formed in 1949) broke down. By 1983, well-informed figures in both Washington and Moscow feared nuclear war.
Yet, within six years the Cold War ended and a new mode of cooperation between the Soviet and U.S. leaders emerged. How and why did this extraordinary change occur, and what is the significance for modern world history? This seminar will address those questions by exploring the changing personnel, thinking, and policies of both the U.S. and Soviet governments. In the process we will also consider developments in Poland, other parts of Eastern Europe, Afghanistan, Nicaragua, Angola, and other countries where the superpowers or their allies confronted each other.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST, SBS-HIST
Identical With: HIST194, HIST194
Prereq: None

REES206 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: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES
Identical With: RUSS206, RULE206
Prereq: None

REES207 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
REES219 Russian and Soviet History, 1881 to the Present
Reversals of fortune have defined Russian history perhaps more so than for any other nation. Though the Russian Empire began the 19th century as an emerging European superpower that defeated Napoleon, it ended that same century as a backward state plagued by political, economic, and social strife that ultimately brought the Romanov dynasty to a revolutionary collapse. A similar trajectory describes the "short" Soviet 20th century that began with the promise of a qualitatively new political order that sought to transform social relations and human nature and concluded with a spectacular implosion that some heralded as the end of history itself.

This course will follow the story of how the Soviet Union emerged from the ruins of the Russian imperial order to become the world’s first socialist society, the most serious challenge to imperialism, liberalism, and capitalism, and, arguably, modernity’s greatest political experiment. We will cover the following topics: the emergence and fate of Russian national identity; the origins and dynamics of the Soviet project; the role of the party and ideology in politics and everyday life; the nationalities question and the challenges of governing a socialist empire; Soviet victory in the Great Patriotic War and the rebirth of the nation (and nationalism); the emergence of the Soviet Union as a Cold War superpower; the country’s historic attempts to reform (and the frequent failure of these attempts); and the dynamics of the system’s collapse.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST, SBS-HIST
Identical With: HIST219, HIST219, HIST219, HIST219
Prereq: None

REES222 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: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES, HA-REES, HA-REES, HA-REES
We will read works in the realist tradition from the mid-19th century to inform students' own writing (four 5-page papers) on stories not discussed in English grammar and style as elucidated by Strunk & White and R. L. Trask, will into a written interpretation of the work. These discussions, along with work on each class their ideas on how to construct an argument that could be developed in each class. We will discuss one literary work. Students will be asked to bring to reading and analysis of short stories and novellas by Russian masters of the form. This course is designed to help students improve their writing through the close analysis of individual works in the Russian literary tradition.

REES232 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 artist instead of a character. We will practice our own authorship in three peer-edited papers.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES
Identical With: RUSS232, RULE232, RUSS232, RULE232
Prereq: None

REES234 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: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES
Identical With: RUSS232, RULE232, RUSS232, RULE232
Prereq: None

REES235 Economies in Transition
The transition of the formerly centrally planned and bureaucratically managed economies of the now-defunct Soviet bloc to market economies based on private property and individual initiative is an event unparalleled in history. The course begins by examining carefully the early period of transition, focusing on the legacy of central planning, and traces the progress of transition countries over more than two decades. Issues considered include macroeconomic stabilization, privatization, and financial sector reform. China is studied as a special case of transition to a more market-oriented economy.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: SBS-ECON, SBS-ECON
Identical With: ECON265, ECON265
Prereq: ECON101 OR ECON110

REES240 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: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES, HA-REES
Identical With: RUSS240, RULE240, RUSS240, RULE240, RUSS240, RULE240, RUSS240, RULE240
Prereq: None

REES251 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: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: RUSS251, RULE251
Prereq: None

REES252 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: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: RUSS252, COL262, RULE252
Prereq: None

REES255 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: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES, HA-REES
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. Offerings: Crosslisting
Grading: Opt
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES, HA-REES

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 Uilitkaya 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: Crosslisting
Grading: Opt
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES

Identical With: RUSS257, COL287, RULE257, RUSS257, COL287, RULE257
Prereq: None

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: Crosslisting
Grading: Opt
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES, HA-REES

Identical With: RUSS258, THEA258, COL288, RULE258, RUSS258, THEA258, COL288, RULE258, RUSS258, THEA258, COL288, RULE258, RUSS258, THEA258, COL288, RULE258
Prereq: None

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. Offerings: Crosslisting
Grading: Opt
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES, HA-REES

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.
Offerings: Crosslisting
Grading: Opt
Credits: 1.00
Gen Ed Area: HA-REES

Identical With: RUSS263, COL265, RULE263
Prereq: None

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: Crosslisting
Grading: Opt
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES, HA-REES

Identical With: RUSS265, FILM365, RULE265, RUSS265, FILM365, RULE265, RUSS265, FILM365, RULE265, RUSS265, FILM365, RULE265, RUSS265, FILM365, RULE265
Prereq: None

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/ THE WIND DONE GONE.
Offering: Crosslisting
Grading: Opt

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
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES, HA-RUSS
Identical With: RUSS267, RULE267, RUSS267, CHUM267, RUSS267, RUSS267, RULE267, RUSS267, CHUM267, RUSS267, HIST267, ENVS267, HIST267, HIST267, HIST267, RULE267
Prereq: None

REES268 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: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: RUSS268, RULE268, COL263
Prereq: None

REES270 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 NORTHANGER 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, RUSS270, RULE270, ENGL266, RUSS270, RULE270
Prereq: None

REES277 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 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: Crosslisting

Credits: 1.00
Gen Ed Area: HA-REES, HA-REES, HA-REES, HA-REES
Identical With: RUSS277, RULE277, RUSS277, RULE277, RUSS277, RULE277, RUSS277, RULE277, RUSS277, RULE277, RUSS277, RULE277, RUSS277, RULE277, RUSS277, RULE277
Prereq: None

REES279 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 vaudevlies. 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, HA-THEA
Identical With: THEA214, COL215, RUSS279, RULE279, THEA214, COL215, RUSS279, RULE279, THEA214, COL215, RUSS279, RULE279
Prereq: None

REES280 Russian Politics
The course begins with a brief review of the dynamics of the Soviet system and the reasons for its collapse in 1991. The traumatic transition of the 1990s raised profound questions about what conditions are necessary for the evolution of effective political and economic institutions. The chaos of the Yeltsin years was followed by a return to authoritarian rule under President Putin, although the long-run stability of the Putin system is also open to question. While the focus of the course is Russia, students will also study the transition process in the other 14 states that came out of the Soviet Union. Topics include political institutions, social movements, economic reforms, and foreign policy strategies.

The course will include a role-playing simulation of Kremlin decision making that will run over several weeks.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-GOV'T, SBS-GOV'T
Identical With: GOVT274, GOVT274, GOVT274
Prereq: None

REES282 Modern Shamanism: Ecstacy and Ancestors in the New Age
The wise and mysterious native shaman has long held a particular fascination for Western scholars of religion, but does this figure even exist? What does it mean to be a practicing shaman today? Beginning with Eliade's definition of "archaic ecstasy," we examine the idea of the shaman, its role in the New Age movement, to be a practicing shaman today? Beginning with Eliade's definition of "archaic ecstasy," we examine the idea of the shaman, its role in the New Age movement, and the challenges faced by contemporary indigenous shamans, from negotiating the challenges faced by contemporary indigenous shamans, from negotiating effective political and economic institutions. The chaos of the Yeltsin years was followed by a return to authoritarian rule under President Putin, although the long-run stability of the Putin system is also open to question. While the focus of the course is Russia, students will also study the transition process in the other 14 states that came out of the Soviet Union. Topics include political institutions, social movements, economic reforms, and foreign policy strategies.

The course will include a role-playing simulation of Kremlin decision making that will run over several weeks.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-GOV'T, SBS-GOV'T
Identical With: GOVT274, GOVT274, GOVT274
Prereq: None

REES288 Russian Politics
The course begins with a brief review of the dynamics of the Soviet system and the reasons for its collapse in 1991. The traumatic transition of the 1990s raised profound questions about what conditions are necessary for the evolution of effective political and economic institutions. The chaos of the Yeltsin years was followed by a return to authoritarian rule under President Putin, although the long-run stability of the Putin system is also open to question. While the focus of the course is Russia, students will also study the transition process in the other 14 states that came out of the Soviet Union. Topics include political institutions, social movements, economic reforms, and foreign policy strategies.

The course will include a role-playing simulation of Kremlin decision making that will run over several weeks.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-GOV'T, SBS-GOV'T
Identical With: GOVT274, GOVT274, GOVT274
Prereq: None
REES284 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: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES
Identical With: RUSS250, RUSS250, RUSS250, RUSS250
Prereq: RUSS202

REES289 Religion and Indigenous Identity Politics
From stereotypes about wise old Indians to contemporary U.S. repatriation legislation, religious practice figures prominently in indigenous identity politics around the world. Religion can be profoundly sustaining to native communities and, at the same time, fraught with stereotypes and contradictory demands. This class examines these stereotypes, contradictions, and convictions with empathy and a critical eye.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-RELI, SBS-RELI, SBS-RELI, SBS-RELI
Identical With: RELI289, RELI289, RELI289, RELI289, RELI289, RELI289, RELI289, RELI289
Prereq: None

REES299 National Religions and Political Rituals
This class examines national religions, political rituals, and the role of religion in constructing both secular and not-so-secular nations. Classic texts on religion are interspersed with case studies from Western and Eastern Europe, Russia, Japan, and Bali to help us understand the intersections between nations, states, religious identities, and ritual practices. No previous knowledge of the study of religion is required.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-RELI, SBS-RELI, SBS-RELI, SBS-RELI
Identical With: RELI299, RELI299, RELI299, RELI299, RELI299, RELI299, RELI299, RELI299
Prereq: None

REES332 Stalinism
This seminar examines the Stalin period in Soviet history, from the late 1920s to 1953. As one of the most brutal dictators of the twentieth century, Stalin has been at the center of historians’ attempts to make sense of the Soviet Union, socialism, and totalitarianism. This course will not only examine the biography and personality of Stalin as the ruler and shaper of the Soviet Union, but also explore the political, social, cultural, economic, and intellectual life of Soviet socialism, in order to gain a deeper understanding of the ways that people in the Soviet Union lived, worked, died, survived, fought in wars, and participated in the construction of a new civilization and way of life. The readings of this seminar will combine historians’ conflicting interpretations of Stalin and Stalinism with fiction, diaries, memoirs, music, and films from the period.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST, SBS-HIST, SBS-HIST, SBS-HIST
Identical With: HIST332, HIST332, HIST192, REES192, HIST332, HIST332, HIST192, REES192
REES353 The Communist Experience in the 20th Century
Twenty years have passed since the collapse of Communism, its empire, and its utopian vision of the kingdom of heaven on Earth. Indeed, the Communist collapse was heralded as not just the end of the Cold War but the end of history itself. Yet how do we understand the nature of the communist way of life, the causes of its decline, and the meaning of its demise? This course will trace the development of Communism’s answer to capitalist modernity from the 1917 Revolution through the Soviet collapse. It will seek to shed light on the birth, life, and death of Communist modernity through history, literature, and art, by exploring the world socialism created as an ideological model and a way of life. The emphasis of the course will be on the lived experience of Communism, primarily within the Soviet Union, but also beyond it (in Eastern Europe and Asia). In the global conflict between capitalism and Communism, how did people understand the competing demands of ideology and reality, individual and society, private and public, production and consumption, labor and leisure? How did the state manage the contradictions that arose when lofty ideologies encountered everyday life, and how did citizens make sense of these ideological transformations? What killed Communism: bombs and diplomacy, or refrigerators and Finnish shoes?
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST, SBS-HIST
Identical With: HIST353, HIST353, HIST353, HIST353
Prereq: None

REES375 The End of the Cold War, 1981-1991
In the late 1970s and early 1980s, the relative stability that prevailed between the United States and Soviet Union since the end of the Cuban missile crisis (and more fundamentally, since the East and West German governments were formed in 1949) broke down. By mid-1982, well-informed figures in both Washington and Moscow feared nuclear war. Hostility between the two governments only intensified over the succeeding months. Yet by mid-1988, the Cold War ended and a new mode of cooperation between the Soviet and U.S. leaders emerged. How and why did this profound transformation occur? This seminar will concentrate on this question. It will call into question both the liberal and the conservative explanations for these developments that have reigned in the United States over the past two decades.

Students will read secondary works, memoirs of negotiators, and primary documents from both sides. In the concluding weeks, each student will do a research essay.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST, SBS-HIST, SBS-HIST
Identical With: HIST375, HIST375, HIST375, HIST375, HIST375, HIST375
Prereq: None

REES408 Senior Tutorial
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

REES409 Senior Thesis Tutorial
Offering: Host
Grading: A-F

REES410 Senior Thesis Tutorial
Offering: Host
Grading: OPT

REES411 Group Tutorial, Undergraduate
Offering: Host
Grading: OPT

REES412 Group Tutorial, Undergraduate
Offering: Host
Grading: OPT

RUSSIAN LITERATURE IN ENGLISH

RULE205 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 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: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES, HA-REES, HA-REES, HA-REES
Identical With: RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205
Prereq: None

RULE206 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 Politkovskia). 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: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES, HA-REES, HA-REES
Prereq: None

RULE220 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: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES, HA-REES

RULE223 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: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES, HA-REES, HA-REES
Identical With: RUSS234, REES234, RUSS234, REES234, RUSS234, REES234, RUSS234, REES234, RUSS234, REES234, RUSS234, REES234, RUSS234, REES234, RUSS234, REES234, RUSS234, REES234, RUSS234, REES234, RUSS234, REES234
Prereq: None

RULE224 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: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES, HA-REES, HA-REES
Identical With: RUSS222, REES222, RUSS222, REES222, RUSS222, REES222, RUSS222, REES222, RUSS222, REES222, RUSS222, REES222, RUSS222, REES222, RUSS222, REES222, RUSS222, REES222, RUSS222, REES222, RUSS222, REES222, RUSS222, REES222, RUSS222, REES222, RUSS222, REES222
Prereq: None
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: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: RUSS252, REES252, COL262
Prereq: None

RULE257 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: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES, HA-REES
Prereq: None

RULE257 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: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES
Identical With: RUSS257, REES257, COL287, RUSS257, REES257, COL287
Prereq: None

RULE258 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: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES, HA-REES
Identical With: RUSS258, REES258, THEA258, COL288, RUSS258, REES258, THEA258, COL288, RUSS258, REES258, RUSS258, REES258, THEA258, COL288, RUSS258, REES258, THEA258, COL288
Prereq: None

RULE263 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: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: RUSS263, COL265, REES263
Prereq: None

RULE265 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: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES, HA-REES
Identical With: RUSS265, REES265, FILM365, RUSS265, REES265, FILM365, RUSS265, REES265, FILM365, RUSS265, REES265, FILM365, RUSS265, REES265, FILM365
Prereq: None

RULE267 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 GONE DONE.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES, HA-RUSS
Identical With: RUSS267, REES267, RUSS267, REES267, RUSS267, RUSS267, RUSS267, RUSS267, RUSS267, RUSS267, RUSS267, RUSS267, CHUM267, REES267, RUSS267, RUSS267, CHUM267, REES267, RUSS267
Prereq: None

RULE268 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, RUSS268, COL263
Prereq: None

RULE270 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 NORTHANGER 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, RUSS270, REES270, ENGL266, RUSS270, REES270

Rule277 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 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: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES, HA-REES, HA-REES
Identical With: RUSS277, RUSS277, RUSS277, RUSS277, RUSS277, RUSS277, RUSS277, RUSS277, RUSS277, RUSS277, RUSS277, RUSS277, RUSS277, RUSS277, RUSS277, RUSS277, RUSS277, RUSS277, RUSS277
Prereq: None

RULE279 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, HA-THEA
Identical With: THEA214, COL215, RUSS279, RUSS279, THEA214, COL215, RUSS279, RUSS279, RUSS279, RUSS279, THEA214, COL215, RUSS279, RUSS279
Prereq: None

RULE340 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: None

RULE401 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

RULE402 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

RUSSIAN LANGUAGE AND LITERATURE

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 Russian prose.
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, REES205, RULE205, REES205, RULE205, REES205, RULE205, REES205, RULE205, REES205, RULE205, REES205, RULE205, REES205, RULE205, 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 Krushchev’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
Prereq: None

RUSS209 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

RULE401 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

RULE402 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT
RUSS222 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: 1.00
Gen Ed Area: HA-REES, HA-REES
Identical With: REES212, REES212
Prereq: [RUSS202 AND [RUSS206 or REES206 or RULE206]]

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 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, HA-REES, HA-REES
Prereq: None

RUSS223 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, 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, 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
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
inflation, deferred wages, and unfunded social services. The nightly news was
led to economic collapse, with massive unemployment, underemployment,
and Central European literature to the Western and Russian literary traditions,
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, REES255, RULE255, REES255, RULE255,
RULE255, REES255, RULE255, REES255, RULE255, REES255, RULE255
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, REES258, THEA258, COL288, RULE258
Prereq: None

RUSS301 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
Identical With: REES301

RUSS325 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: REES252, RULE251
Prereq: None
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

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: REES265, FILM365, RULE265, REES265, FILM365, RULE265, REES265, 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/THE WIND DONE GONE.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES, HA-RUSS
Identical With: REES267, RULE267, REES267, CHUM267, REES267, REES267, RULE267, REES267, CHUM267, 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 NORTHANGER 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 Dostoevsky, 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
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, HA-THEA
Identical With: 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: None

RUSS355 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
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