

RUSSIAN (AS) {RUSS}

115. (GSWS115) Before Transgender: Hermaphrodites in 19th Century Literature. Wilson.

This course provides a literary and cultural prehistory to contemporary discourses on transgender identity by focusing on the figure of the hermaphrodite in 19th Russia and the West. Far from a marginal subject, the hermaphrodite and intersex characters played central roles in the novels of Balzac, Tolstoy, Dostoevsky, and many others whose work we will read in this course. Interdisciplinary in nature, this course draws on 19th century discourses in medicine, psychology, opera, religious philosophy, and political theory to understand why characters who exist outside of the male/female gender binary feature so prominently in 19th century literature and cultural texts across a wide range of traditions (Anglophone, French, and Russian, and others.)

123. (PSCI267) Russia and Eastern Europe in International Affairs. (M) Society Sector. All classes. Orenstein.

Russia and the European Union (EU) are engaged in a battle for influence in Eastern Europe. EU foreign policy towards its Eastern neighbors is based on economic integration and the carrot of membership. With the application of this powerful incentive, Central and Southeastern European countries such as Poland, Hungary, the Czech Republic, and Croatia have progressed rapidly towards integration with the EU (and NATO). Yet, given Russia's opposition to the further enlargement, membership is off the table for the large semi-Western powers such as Russia itself and Turkey and the smaller countries inhabiting an emerging buffer zone between Russia and the EU, such as Georgia, Ukraine, Azerbaijan, Moldova, and Belarus. These in-between countries find themselves subject to intense competition for influence between Eastern and Western powers. In this context, EU countries must balance their energy dependence on Russia and need for new markets and geopolitical stability with concern for human rights, democratic governance, and self-determination. What are the trade-offs implicit in the foreign policies of Russia, EU member states, and Eastern Europe? What are the best policy approaches? What are the main opportunities and obstacles?

SM 149. (AFRC148, COML148) Slavery, Serfdom, and Cultures of Bondage in the U.S. and Russia. (M) Wilson.

During the Cold War, the United States and Russia were locked in an ideological battle, as capitalist and communist superpowers, over the question of private property. So how did these two countries approach the most important question regarding property that ever faced human civilization: how could governments justify the treatment of its subjects, people, as property? In 1862, Russia abolished serfdom, a form of human bondage that had existed in its territories since the 11th century. Just a year later, in 1863, Abraham Lincoln signed the Emancipation Proclamation, declaring America's slaves "then, thenceforward, and forever free." What forces, both domestic and international, both political and cultural, influenced this near simultaneous awakening in which huge swaths of the Russian and U.S. populations were liberated?

While scholars have often sought to compare slavery and serfdom as institutions, this course does not attempt to draw connections between the two. Rather, we will focus on how the slavery/anti-slavery and serfdom/anti-serfdom debates were framed in each respective country as well as how Russia used American slavery and the U.S. used Russian serfdom to shape their own domestic debates.

Though primarily literary in nature, this course will also take into account historical, journalistic, scientific, and cinematic sources in an attempt to illuminate the cultures of and against bondage that dominated Russia and the U.S., particularly in the 19th century. Attention will also be paid to systems of mass incarceration that emerged in Russia and the U.S. following the abolishment of serfdom and slavery.

151. (COML152, EEUR151) CENTRAL & EASTERN EUROPE. (M)

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195. (COML100, ENGL100) History as Culture. Arts & Letters Sector. All Classes. Platt.

The object of the course is to investigate what happens when historical events and personages are represented in cultural life. We will study plays, novels, paintings, film and television-as well as a bit of history-taking us from Shakespeare to Downton Abbey. Auxillary readings in theory and method will allow us to grapple with the deeper questions of our readings: How and why do modern societies care about the past? What is the difference between a historical novel and a work of historiography? Do different kinds of writing offer different forms of truth about human events? As we will learn, the representation of history has a history of its own, which we can trace from the renaissance up to the present day. Readings will include works by: Shakespeare, Scott, Tolstoy, Hughes, Eisenstein, Marquez, Eco and others. In the course of the semester, students will gain competence in the interpretation of literary texts from a variety of cultures and periods, and also improve their analytical writing skills.

217. (PSCI217) RUSSIAN POLITICS. (B)

SM 222. (COML217, NELC222) Imagining Asia: Russia and the East. Staff.

This course examines the important role of the East in Russian literature and nationalism. Focusing specifically on the Caucasus, Central Asia, Iran, and Turkey, this course will analyze how Russian writers connected the East to Russian identity, and how their approaches implicate different artistic periods (Romanticism, Realism, Socialist Realism, Post-Modernism) and different political atmospheres (Tsarist Russia, Soviet Union, Post-Soviet).

Students will also ascertain how Russian literature on the East has affected and influenced literature and political movements produced in the East. In particular, students will analyze how Soviet Central Asian writers, Iranian Socialists, and contemporary Turkish writers were influenced by Russian literature and Soviet ideology. Ultimately, this course examines the impact of Russias cultural and political history in 20th century Central Asia and the Middle East. Readings will include works by: Pushkin, Lermontov, Tolstoy, Dostoevsky, Platonov, Chingiz Aitmatov, Sadek Hedayat, Orhan Pamuk, and others.

All readings in English.

SM 250. (CINE250) Tarkovsky's Passions. (M) Platt.

Andrei Tarkovsky is universally acknowledged to be the greatest Soviet filmmaker of the last half of the twentieth century. In Kurosawas assessment following Tarkovskys death in the late 1980s, he had no equal among film directors alive now. In Ingmar Bergmans words, Tarkovskys work was a miracle. His films are beautiful, intellectually challenging, and spiritually profound. They range from Ivans Childhood, an exploration of wartime experience through the eyes of a child; to Solaris, a philosophical essay in the form of a science-fiction thriller; to Andrei Rublev, an investigation of the power of art and spirituality. In this course, we will study Tarkovskys films and life, with attention both to his formal and artistic accomplishments, his thought and writings concerning art and film, and the cultural and political contexts of his work.

SM 261. (COML255) Russian Thinkers. (M) Vinitsky.

This class focuses on the complex relations between philosophy, history, and art in Russia and offers discussions of works of major Russian authors (such as Dostoevsky, Tolstoy, Khlebnikov), religious and political thinkers (Chaadaev, Herzen, Berdiaev, Lenin, Bogdanov), avant-garde artists (Filonov, Malevich), and composers (Skriabin) who created and tested in their lives their own, sometimes very peculiar and radical, worldviews. We will consider these worldviews against a broad cultural background and will reenact them in class in the form of philosophical mini-dramas. The only prerequisite for this course is intellectual curiosity and willingness to embrace diverse, brave and often very weird ideas.

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SM 408. READING RUSSIAN HISTORY. (M) Verkholantsev.

The course explores defining episodes, concepts, and figures in Russian history, from the earliest time to the present day, and their reception in today's scholarship and society. Students learn about Russian historical heritage through the reading of primary sources and analytical essays, as well as examining how this history is used in the present socio-political and ideological discourse. Work on language focuses on matters of style, sentence structure, and vocabulary building.

SM 444. (COML541, RUSS544) Russ Realism in Eur Cntx. (M)

SM 519. History of Russian Literary Language and Culture. Verkholantsev. Prerequisite(s): Any RUSS 400 level course or comparable proficiency.

This course examines the linguistic, literary, and social history of the Russian language from the medieval period to the modern day. Course topics include: the creation of the Slavic alphabets and the first literary language of the Slavs, Old Church Slavonic; the beginnings and development of writing and literacy in Old Russia; the evolution of the Russian literary language, its styles, and registers; grammatical categories of Russian; features of Russian lexicography; the social history and politics of language use; analysis of texts. Taught in Russian; readings in Russian & English; advanced language proficiency required.

SM 455. The Living & the Dead: The Great Patriotic War in Russ Cultural Imagination. Korshunova. Prerequisite(s): Prior language experience required.

This course is dedicated to the 70th anniversary of the Great Patriotic War, 1941-45. Students will explore the cultural myth of the war, created in the 1960-80s. The materials will include literary texts, documentaries, photographs, and films. We will focus on three major themes of this myth: 1. moral strength and courage; 2. respect for Russia's military past; and 3. the rise of national consciousness.

SM 471. Moscow: Cultural History. Korshunova.

This course is intended for students who have spoken Russian at home and seek to improve their capabilities in formal and professional uses of the Russian language. An extraordinary diverse city, Moscow has acquired a number of names, referring both to its size and role in the national history: The Third Rome, The Whitestone One, The First Throne, The Forty Forties, The Hero City, and even The Big Village. In this course, students will examine the cultural history of the great city from 1147 to the present. The "itinerary" for this imaginary trip will include the Kremlin and the banyas, Saint Basil's Cathedral and the Bolshoi Theater, the Ostankino Tower and the underground palaces of the Metro, the workers' canteen and the dining rooms of the posh restaurants, etc. The course discussions will be centered on literary texts, travelers' accounts, films, and works of art and architecture.

SM 475. DR ZHIVAGO IN HIST CONTX.

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SM 528. (COML528) From Late-Soviet to Non-Soviet Literature and Culture. Platt.

The aims of this course are threefold: to introduce students to some signature literary and cultural texts from roughly the post-Stalin era to the present, to equip them with relevant theoretical approaches and concerns, and finally, to offer a space where they can develop their own research projects. A major theme will be the relations between "Russian" literature and history, in which literature is not only a mimesis of the historical process but often an active agent. Throughout, we will be particularly attentive to the periphery of literature. In the first place, this means an expanded geography, the inclusion of non-Russian Soviet and emigre writers before and after 1991, as well as an effort to theorize their structural position. Secondly, we will adopt the late Formalists' understanding of literary periphery as the genres, cultural forms, institutions, and phenomena that abutted the literary field and affected its processes. Depending on student interest, our attention to these objects of inquiry could be directed toward bardic song and the later lyric-centric Russian rock, samizdat and literary internet, thick journals and literary prizes, Soviet-era dissidence and today's protest culture.

SM 548. Borderland Literature and Minority Nationalism: The role of Central Asia in Russian-Iranian Relations. (M) Yountchi.

Advanced graduate course on Central Asian and Iranian literature and history. Particular attention is given to the role of literature in Tajik-Iranian cultural exchange, the culture and history of Persian-speaking minorities in late 19th and early 20th century Caucasus and Central Asia, and the relations between center and periphery. Theories concerning Orientalism, minority nationalism and subaltern studies are also examined.

SM 549. (COML550) STALINIST CULTURE. (M)

SM 555. (COML555, HIST555) HIST EMOTIONS RUSS&WEST.

SM 618. (COML618, HIST620) Cultural History of Medieval Rus' (800-1700). Verkholtantsev.

105. Accelerated Elementary Russian. (M) Staff.

TWO IN ONE: This is an intensive two-credit course covering two semesters of the first-year sequence (RUSS001 and 002). The course is designed for students with no background in Russian and develops language competence in speaking, reading, writing and understanding contemporary Russian. Class work emphasizes development of communication skills and cultural awareness. Together with RUSS003 and 004 fulfills Penn Language Requirement.

Introductory Russian Language (001-004)

001. (RUSS501) Elementary Russian I. (A) Staff.

This course develops elementary skills in reading, speaking, understanding and writing the Russian language. We will work with an exciting range of authentic written materials, the Internet, videos and recordings relating to the dynamic scene of Russia today. At the end of the course students will be comfortable with the Russian alphabet and will be able to read simplified literary, commercial, and other types of texts (signs, menus, short news articles, short stories) and participate in elementary conversations about daily life (who you are, what you do every day, where you are from, likes and dislikes).

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002. (RUSS502) Elementary Russian II. (B) Staff.Prerequisite(s): RUSS 001 or equivalent.

Continuation of RUSS001. Further work developing basic language skills using exciting authentic materials about life in present-day Russia. At the conclusion of the course, students will be prepared to negotiate most basic communication needs in Russia (getting around town, ordering a meal, buying goods and services, polite conversation about topics of interest) and to comprehend most texts and spoken material at a basic level.

SM 108. Russian Outside the Classroom II. (C) Yakubova.Prerequisite(s): At least four semesters of Russian, and RUSS107. Continuation of RUSS107.

This is a half-credit course that consists of a variety of fun and entertaining non-classroom Russian language activities. Students who have taken at least one semester of Russian will take part in: 1. Russian lunch and dinner table; 2. Russian Tea and conversation, featuring cartoons, poetry readings, music listening, news broadcast, games, cooking lessons, and informal visits by guests; 3. The Russian Film Series; 4. field trips to Russian cultural events in the area (symphony, drama, film, etc.); 5. other Russian Program events.

Introductory/Survey Russian Courses (010 - 199)

003. (RUSS503) Intermediate Russian I. (A) Staff.Prerequisite(s): RUSS 001 and 002 or placement exam.

This course will develop your ability to use the Russian language in the context of typical everyday situations, including university life, family, shopping, entertainment, etc. Role-playing, skits, short readings from literature and the current press, and video clips will be used to help students improve their language skills and their understanding of Russian culture. At the end of the semester you will be able to read and write short texts about your daily schedule and interests, to understand brief newspaper articles, films and short literary texts, and to express your opinions in Russian. In combination with RUSS 004, this course prepares students to satisfy the language competency requirement.

004. (RUSS504) Intermediate Russian II. (B) Staff.Prerequisite(s): RUSS 003 or placement exam.

A continuation of RUSS003. This course will further develop your ability to use the Russian language in the context of everyday situations (including relationships, travel and geography, leisure activities) and also through reading and discussion of elementary facts about Russian history, excerpts from classic literature and the contemporary press and film excerpts. At the end of the course you will be able to negotiate most daily situations, to comprehend most spoken and written Russian, to state and defend your point of view. Successful completion of the course prepares students to satisfy the language competency requirement.

SM 107. Russian Outside the Classroom I. (C) Yakubova.Prerequisite(s): At least four semesters of Russian.

The goal of RUSS107 is to provide students of Russian language and students who spoke Russian at home with formalized opportunities to improve their conversation and comprehension skills while experiencing various aspects of Russian culture. There will be no weekly assignments or readings, but all students will be expected to contribute at a level equivalent to their Russian-speaking abilities both in class and on the newsletter final project. The course consists of attending regular conversation hours in addition to a tea-drinking hour in the department (F 4-5pm), film viewings, and a single outside cultural event (e.g., a concert of Russian music at the Kimmel Center).

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048. (HIST048) The Rise and Fall of the Russian Empire, 1552-1917. (C) History & Tradition Sector. All classes. Nathans/Holquist.

How and why did Russia become the center of the world's largest empire, a single state encompassing eleven time zones and over a hundred ethnic groups? To answer this question, we will explore the rise of a distinct political culture beginning in medieval Muscovy, its transformation under the impact of a prolonged encounter with European civilization, and the various attempts to re-form Russia from above and below prior to the Revolution of 1917. Main themes include the facade vs. the reality of central authority, the intersection of foreign and domestic issues, the development of a radical intelligentsia, and the tension between empire and nation.

049. (HIST049) The Soviet Century, 1917-1991. (B) History & Tradition Sector. All classes. Nathans/Holquist.

Out of an obscure, backward empire, the Soviet Union emerged to become the great political laboratory of the twentieth century. This course will trace the roots of the world's first socialist society and its attempts to recast human relations and human nature itself. Topics include the origins of the Revolution of 1917, the role of ideology in state policy and everyday life, the Soviet Union as the center of world communism, the challenge of ethnic diversity, and the reasons for the USSR's sudden implosion in 1991. Focusing on politics, society, culture, and their interaction, we will examine the rulers (from Lenin to Gorbachev) as well as the ruled (peasants, workers, and intellectuals; Russians and non-Russians). The course will feature discussions of selected texts, including primary sources in translation.

100. Figuring Out Russia: Introduction to Russian Culture. (M) Verkholtantsev.

The course introduces students to major topics in Russian history, literature, art and religion. Students will learn about Russia's past and present, its myths and beliefs, about its Czars and peasants, its heroes and rebels, about its artists, musicians and intellectuals, about its cities and society. Course materials include short works of major Russian authors, as well as films, musical scores and works of art. This introductory course will prepare students for more advanced and specialized courses in Russian literature and history.

136. (HIST047) Portraits of Russian Society: Art, Fiction, Drama. (M) Humanities & Social Science Sector. Class of 2010 & beyond. Platt. No prior language experience required.

This course covers 19C Russian cultural and social history. Each week-long unit is organized around a single medium-length text (novella, play, memoir) which opens up a single scene of social history: birth, death, duel, courtship, tsar, and so on. Each of these main texts is accompanied by a set of supplementary materials: paintings, historical readings, cultural-analytical readings, excerpts from other literary works, etc. The object of the course is to understand the social codes and rituals that informed nineteenth-century Russian life, and to apply this knowledge in interpreting literary texts, other cultural objects, and even historical and social documents (letters, memoranda, etc.). We will attempt to understand social history and literary interpretation as separate disciplines yet also as disciplines that can inform one another. In short: we will read the social history through the text, and read the text against the social history.

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SM 125. (CINE125, COML127, GSWS125) The Adultery Novel. (C) Arts & Letters Sector. All Classes. Staff. All readings and lectures in English.

The object of this course is to analyze narratives of adultery from Shakespeare to the present and to develop a vocabulary for thinking critically about the literary conventions and social values that inform them. Many of the themes (of desire, transgression, suspicion, discovery) at the heart of these stories also lie at the core of many modern narratives. Is there anything special, we will ask, about the case of adultery--once called "a crime which contains within itself all others"? What might these stories teach us about the way we read in general? By supplementing classic literary accounts by Shakespeare, Pushkin, Flaubert, Chekhov, and Proust with films and with critical analyses, we will analyze the possibilities and limitations of the different genres and forms under discussion, including novels, films, short stories, and theatre. What can these forms show us (or not show us) about desire, gender, family and social obligation? Through supplementary readings and class discussions, we will apply a range of critical approaches to place these narratives of adultery in a social and literary context, including formal analyses of narrative and style, feminist criticism, Marxist and sociological analyses of the family, and psychoanalytic understandings of desire and family life.

SM 130. Russian Ghost Stories. (C) Vinitsky.

In this course, we will read and discuss ghost stories written by some of the most well-known Russian writers. The goal of the course is threefold: to familiarize the students with brilliant and thrilling texts which represent various periods of Russian literature; to examine the artistic features of ghost stories and to explore their ideological implications. With attention to relevant scholarship (Freud, Todorov, Derrida, Greenblatt), we will pose questions about the role of the storyteller in ghost stories, and about horror and the fantastic. We will also ponder gender and class, controversy over sense and sensation, spiritual significance and major changes in attitudes toward the supernatural.

We will consider the concept of the apparition as a peculiar cultural myth, which tells us about the "dark side" of the Russian literary imagination and about the historical and political conflicts which have haunted Russian minds in previous centuries. Readings will include literary works by Pushkin, Gogol, Dostoevsky, Turgenev, Chekhov, and Bulgakov, as well as works by some lesser, yet extremely interesting, authors. We will also read excerpts from major treatises regarding spiritualism, including Swedenborg, Kant, Arthur Conan Doyle, and Mme Blavatsky. The course consists of 28 sessions ("nights") and includes film presentations and horrifying slides.

135. (HIST135) Cold War: Global History.

145. Russian Literature to the 1870s. (A) Arts & Letters Sector. All Classes. Steiner.

Major Russian writers in English translation: Pushkin, Gogol, Turgenev, early Tolstoy, and early Dostoevsky.

155. Russian Literature after 1870s. (B) Arts & Letters Sector. All Classes. Steiner.

Major Russian writers in English translation: Tolstoy, Chekhov, Pasternak, Babel, Solzhenitsyn, and others.

165. (CINE165, SLAV165) Russian and East European Film After WWII. (M) Todorov.

This course examines the Russian and East European contribution to world cinema after WWII - Stalinist aesthetics and desalinization, WWII in film, the installation of totalitarianism in Eastern Europe and the Cold War in film, the fall of the Berlin Wall, the collapse of the Soviet Union and the post-soviet condition, cinematic representations of Yugoslavia's violent breakup; the new Romanian waive. Major filmmakers in discussion include Kalatozov, Tarkovsky, Wajda, Polanski, Forman, Mentzel, Sabo, Kusturitsa, Konchalovsky, Mikhalkov and others.

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L/R 188. (CINE352, COML241, GRMN256, RELS236) The Devil's Pact Reloaded: Goethe's Faust & Bulgakov's Master i Margarita. (C) Arts & Letters Sector. All Classes. Richter and Vinitsky.

For centuries the pact with the devil has signified humankind's desire to surpass the limits of human knowledge and power. The legend of the devil's pact has permeated literature, art, and cinema. In this course, students will focus on two masterpieces of world literature in which the devil's pact plays out in surprising ways, Goethe's Faust and Bulgakov's Master and Margarita. Excerpts from film, art, music and popular culture will be brought in as needed. Team-taught by professors of German and Russian literature, this course will bring all the devilish details to light.

189. (PPE 062) Soviet and Post-Soviet Economy. Vekker.

The course will cover the development and operation of the Soviet centrally planned economy--one of the grandest social experiments of the 20th century. We will review the mechanisms of plan creation, the push for the collectivization and further development of Soviet agriculture, the role of the Soviet educational system and the performance of labor markets (including forced labor camps--GULags). We will discuss the strengths and weaknesses of the Soviet system and the causes of its collapse. Privatization, called by some "piratization," will be one of the central issues in our consideration of the transition from central planning to a market economy in the early 1990s. Even though our main focus will be on the Soviet economy and post-Soviet transition, we will occasionally look back in time to the tsarist era and even further back to find evidence to help explain Soviet/Russian economic development.

190. Terrorism: Russian Origins and 21st Century Methods. (M) Todorov.

This course studies the emergence of organized terrorism in nineteenth-century Russia. It examines the philosophy of the terrorist struggle through its methods, causes, various codes, and manifestoes that defined its nature for the times to come. We critique intellectual movements such as nihilism, anarchism, and populism that inspired terrorism defining the political violence and disorder as beneficial acts. The issue of policing terrorism becomes central when we study a police experiment to infiltrate, delegitimize and ultimately neutralize terrorist networks in late imperial Russia.

The discussions draw on the ideology and political efficacy of the conspiratorial mode of operation, terrorist tactics such as assassination and hostage-taking, the cell structure of the groups and underground incognito of the strikers, their maniacal self-denial, revolutionary asceticism, underground mentality, faceless omnipotence, and other attributes-intensifiers of its mystique.

We analyze the technology and phenomenology of terror that generate asymmetrical disorganizing threats to any organized form of government and reveal the terrorist act as a sublime end as well as a lever for achieving practical causes. Our study traces the rapid proliferation of terrorism in the twentieth century and its impact on the public life in Western Europe, the Balkans, and America.

191. (COMM291) Putin's Russia: Culture, Society and History. (M) Society Sector. All classes. Platt. No prior knowledge of Russian is required.

Winston Churchill famously said that Russia "is a riddle, wrapped in a mystery, inside an enigma. Strikingly, today many informed Russians would agree: no one can provide definitive answers concerning what has driven Russian public life and politics over the past three years, as it ricocheted from the mass protests of 2011 and 2012, into the Pussy Riot scandal, then the Olympics, and most recently to the intense patriotism driving the Russian annexation of Crimea and intervention in Ukraine. In this course we will examine how Russians themselves communicate about and represent Russia and what this reveals about this complex society and its development. We will consider print journalism, novels, films, televised media, and the internet paying close attention both to particular representations and to social institutions for their production, dissemination and consumption. Topics of special concern will include: conspiracy theories, representations of Russian history, collective identity and patriotism, intellectuals and elites, gender and sexuality, consumption and wealth. Putins Russia is an introductory level course for which no prior knowledge Russian history, culture or society is required. All readings and screenings will be in English.

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SM 193. (COML150, HIST149) War and Representation in Russia, Europe and the U.S.. (M) Humanities & Social Science Sector. Class of 2010 & beyond. Platt.

Representations of war have been created for as many reasons as wars are fought: to legitimate conflict, to celebrate military glory, to critique brutality, to vilify an enemy, to mobilize popular support, to generate national pride, etc. In this course we will examine a series of representations of war drawn from the literature, film, state propaganda, memoirs, visual art, etc. of Russia, Europe and the United States of the twentieth century.

196. Russian Short Story. (M) Todorov.

This course studies the development of 19th and 20th century Russian literature through one of its most distinct and highly recognized genres the short story. The readings include great masters of fiction such as Pushkin, Gogol, Dostoevsky, Tolstoy, Chekhov, Solzhenitsyn, and others. The course presents the best works of short fiction and situates them in a literary process that contributes to the history of a larger cultural-political context.

Students will learn about the historical formation, poetic virtue, and thematic characteristics of major narrative modes such as romanticism, utopia, realism, modernism, socialist realism, and post-modernism. We critique the strategic use of various devices of literary representation such as irony, absurd, satire, grotesque, anecdote, etc. Some of the main topics and issues include: culture of the duel; the role of chance; the riddle of death; anatomy of madness; imprisonment and survival; the pathologies of St. Petersburg; terror and homo sovieticus.

197. (COML197) Madness and Madmen in Russian Culture. (M) Humanities & Social Science Sector. Class of 2010 & beyond. Vinitsky.

This course will explore the theme of madness in Russian literature and arts from the medieval period through the October Revolution of 1917. The discussion will include formative masterpieces by Russian writers (Pushkin, Dostoevsky, Tolstoy, Chekhov, and Bulgakov), painters (Repin, Vrubel, Filonov), composers (Mussorgsky, Tchaikovsky, and Stravinsky), and film-directors (Protazanov, Eisenstein), as well as non-fictional documents such as Russian medical, judicial, political, and philosophical treatises and essays on madness.

SM 203. (LAW 967) Legal Imagination: Criminals and Justice Across Literature. (M) Vinitsky. Ben Franklin Seminar. This class will be taught for both SAS and Penn Law School students: 12 students from each side.

This seminar will focus on the legal, moral, religious, social, psychological, and political dimensions of crime, blame, shame, and punishment as discussed in great works of literature. The first part of the course will compare and contrast visions of justice in Eastern and Western Europe and emphasizes on divine versus human justice. The second part will move to the psychology of the individual person, the criminal. Part three of the course will focus on the state institutions of criminal justice. Readings include Hawthorne's *Scarlet Letter*, Dickens' *Oliver Twist*, Tolstoy's *Resurrection*, Kafka's *The Trial*, and especially Dostoyevsky's *Crime and Punishment* and selection from *The Brothers Karamazov*.

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240. (COML236, HIST333) Napoleonic Era and Tolstoy. (M) Holquist/Vinitsky. All readings and lectures in English.

In this course we will read what many consider to be the greatest book in world literature. This work, Tolstoy's *War and Peace*, is devoted to one of the most momentous periods in world history, the Napoleonic Era (1789-1815). We will study both the novel and the era of the Napoleonic Wars: the military campaigns of Napoleon and his opponents, the grand strategies of the age, political intrigues and diplomatic betrayals, the ideologies and human dramas, the relationship between art and history. How does literature help us to understand this era? How does history help us to understand this great novel?

This semester marks the 200th anniversary of Napoleon's attempt to conquer Russia and achieve world domination, the campaign of 1812. Come celebrate this Bicentennial with us! Because we will read *War and Peace* over the course of the entire semester, readings will be manageable - and very enjoyable.

Intermediate/Seminar Courses (200 - 299)

SM 201. (COML207) Dostoevsky and His Legacy. (A) Vinitsky.

This course explores the ways Fyodor Dostoevsky (1821-1881) portrays the "inner world(s)" of his characters. Dostoevsky's psychological method will be considered against the historical, ideological, and literary contexts of middle to late nineteenth-century Russia. The course consists of three parts: External World (the contexts of Dostoevsky), "Inside" Dostoevsky's World (the author's technique and ideas) and The World of Text (close reading of *Crime and Punishment* and *The Brothers Karamazov*). Students will write three essays on various aspects of Dostoevsky's "spiritual realism."

SM 202. (COML204) Tolstoy. (B) Vinitsky. Ben Franklin Seminar

This course consists of three parts. The first, *How to read Tolstoy?* deals with Tolstoy's artistic stimuli, favorite devices, and narrative strategies. The second, *Tolstoy at War*, explores the author's provocative visions of war, gender, sex, art, social institutions, death, and religion. The emphasis is placed here on the role of a written word in Tolstoy's search for truth and power. The third and the largest section is a close reading of Tolstoy's masterwork *The War and Peace* (1863-68) a quintessence of both his artistic method and philosophical insights.

SM 213. (COML213, RELS218) Saints and Devils in Russian Literature and Tradition. (M) Arts & Letters Sector. All Classes. Verkholtantsev.

This course is about Russian literary imagination, which is populated with saints and devils, believers and religious rebels, holy men and sinners. In Russia, where people's frame of mind had been formed by a mix of Eastern Orthodox Christianity and earlier pagan beliefs, the quest for faith, spirituality, and the meaning of life has invariably been connected with religious matters. How can one find the right path in life? Is humility the way to salvation? Should one live for God or for the people? Does God even exist? In *"Saints and Devils"* we read works of great masters of Russian literature and learn about the historic trends that have filled Russia's national character with religious and mystical spirit.

We start with old Russian fanciful stories and legends of crafty demons and all-forbearing saints. The master of fantastic writing, Nikolai Gogol, will teach us how to triumph over the devil, while a great storyteller, Nikolai Leskov, will take us through Russia's vast expanses. In Romantic and modernist poetry, we discover the artistic power of the demonic. Together with Anton Chekhov and Leo Tolstoy, we contemplate an ambivalent cultural image of woman as a victim or a sinful agent of the devil. Leo Tolstoy, who founded his own religion, will give us his philosophical and moral lessons. Finally, immersed in the world of Dostoevsky's *Brothers Karamazov*, we follow the characters in their search for truth, faith, and love.

RUSSIAN

(AS) {RUSS}

SM 220. (COML220, HIST220) Russia and the West: Focus on America. (C) Humanities & Social Science Sector. Class of 2010 & beyond. Vinitsky. From the Other Shore: Russia and the West is offered as Russia and the West: Focus on America for 2015 Summer Session II only.

This is the course description for the 2015 Summer Session II only

This course will explore the representations of America in Russian political and cultural history from mid 18th to the early 21st century. We will consider the history of Russian and American relations and Russian visions of various events and aspects of American political, economic, social, and cultural life the Revolution, American-Indian wars, industrialization, Civil War, political system, sexual relations, New York City, cinema industry, pop and rock music, etc. within the context of Russian political and ideological history. We will also examine how images of America reflect Russia's own cultural concerns, anticipations, and biases. The class will consist of lectures, discussion, and several mini-dramas in which students will reenact certain historical and cultural conflicts. The course requirements include active participation, one in-class presentation and one take-home exam.

299. Independent Study. (C) Staff.

Advanced Russian Language Courses

234. (COML235, HIST219, SLAV517) Medieval Russia: Origins of Russian Cultural Identity. (M) Verkholantsev.

This course offers an overview of the cultural history of Rus from its origins to the eighteenth century, a period which laid the foundation for the Russian Empire. The course takes an interdisciplinary approach to the evolution of the main cultural paradigms of Russian Orthodoxy viewed in a broader European context. Although this course is historical in content, it is also about modern Russia. The legacy of Medieval Rus is still referenced, often allegorically, in contemporary social and cultural discourse as the Russian, Ukrainian and Belarusian societies attempt to reconstruct and reinterpret their histories. In this course, students learn that the study of the medieval cultural and political history explains many aspects of modern Russian society, its culture and mentality.

SM 260. (HIST413) USSR after Stalin. (M) Platt & Nathans.

How are human behaviors and attitudes shaped in a socialist society? What forms do conformity and dissent take under a revolutionary regime? This course will explore the cultural history of the Soviet Union from the end of the Second World War to the collapse of communism in 1991. We will investigate a variety of strategies of resistance to state power as well as the sources of communisms enduring legitimacy for millions of Soviet citizens. Above all, we will be concerned with the power of the word and image in Soviet public and private life. Assigned texts will include memoirs, manifestos, underground and officially approved fiction & poetry, films, works of art, and secondary literature.

275. (CINE275) Russian History in Film. (M) Todorov.

This course draws on fictional, dramatic and cinematic representations of Russian history based on Russian as well as non-Russian sources and interpretations. The analysis targets major modes of imagining, such as narrating, showing and reenacting historical events, personae and epochs justified by different, historically mutating ideological postulates and forms of national self-consciousness. Common stereotypes of picturing Russia from "foreign" perspectives draw special attention. The discussion involves the following themes and outstanding figures: the mighty autocrats Ivan the Terrible, Peter the Great, and Catherine the Great; the tragic ruler Boris Godunov; the brazen rebel and royal impostor Pugachev; the notorious Rasputin, his uncanny powers, sex-appeal, and court machinations; Lenin and the October Revolution; images of war; times of construction and times of collapse of the Soviet Colossus.

RUSSIAN

(AS) {RUSS}

311. (RUSS511) Russian Conversation and Composition. (A) Alley. Prerequisite(s): RUSS 004 or placement exam.

This course develops students' skills in speaking and writing about topics in Russian literature, contemporary society, politics, and everyday life. Topics include women, work and family; sexuality; the economic situation; environmental problems; and life values. Materials include selected short stories by 19th and 20th century Russian authors, video-clips of interviews, excerpts from films, and articles from the Russian media. Continued work on grammar and vocabulary building.

312. (RUSS512) Russian Conversation and Composition II. (B) Alley. Prerequisite(s): RUSS 311.

Primary emphasis on speaking, writing, and listening. Development of advanced conversational skills needed to carry a discussion or to deliver a complex narrative. This course will be based on a wide variety of topics from everyday life to the discussion of political and cultural events. Russian culture and history surveyed briefly. Materials include Russian TV broadcast, newspapers, Internet, selected short stories by contemporary Russian writers. Offered each spring.

360. Russian for Heritage Speakers I. (C) Korshunova. Previous language experience required

This course is intended for students who have spoken Russian at home and seek to achieve proficiency in the language. Topics will include an intensive introduction to the Russian writing system and grammar, focusing on exciting materials and examples drawn from classic and contemporary Russian culture and social life. Students who complete this course in combination with RUSS361 satisfy the Penn Language Requirement.

361. Russian for Heritage Speakers II. (B) Korshunova. Prerequisite(s): Prerequisites: Russian 360 or at least three and no more than six years of Russian formal schooling, or instructor's permission.

This course is a continuation of RUSS360. In some cases, students who did not take RUSS360 but have basic reading and writing skills may be permitted to enroll with the instructor's permission. Students who complete RUSS361 with a passing grade will satisfy the Penn Language Requirement.

399. Supervised Work. (C)

Hours and credits on an individual basis.

Advanced Courses (400 to 425) in History, Literature and Culture. Taught in Russian.

412. Nineteenth-Century Russian Literature and Culture: Romantics and Realists. (M) Verkholantsev. Prerequisite(s): Russian 312 or placement exam. Conducted in Russian.

This course continues developing students' advanced skills in Russian, and combines advanced study of the Russian language with an examination of the fundamental literary movements and figures of nineteenth-century Russian literature and culture. Course materials include prosaic and poetic texts by Pushkin, Gogol', Lermontov, Dostoevsky, Tolstoy, Chekhov, as well as films and art. Language work will be devoted to writing, syntactical and stylistic analysis, vocabulary, academic speech, and listening comprehension.

RUSSIAN

(AS) {RUSS}

418. Russian Culture and Society Now. (L) Staff.Prerequisite(s): Russian 312 or placement exam. Conducted in Russian.

This course continues developing students' advanced skills in Russian, while surveying main social, political and cultural developments in Russia since 1991. In these two turbulent decades Russia has undergone colossal changes ranging from disintegration of the Soviet Empire to the rapid development of new gastronomical tastes and new trends in literature and culture. The course will explore diverse and often conflicting cultural sensibilities in contemporary Russian fiction, poetry, journalism, scholarly writing, performance art, as well as in pop-culture and film. Topics under consideration will include reassessing Russia's luminous cultural heritage as well as traumatic periods in Soviet history; search for identity and the recent drift towards neo-nationalism; gender issues and the contemporary focus on fatherlessness; changing attitudes towards former cultural taboos; dealing with Russia's current political and cultural dilemmas. The course also incorporates two advanced Russian colloquiums with guest appearances of Prof. Kevin Platt and Ilya Vinitsky.

SM 413. Twentieth-Century Russian Literature, Film and Culture: Utopia, Revolution and Dissent. (M) Bourlatskaya.Prerequisite(s): Russian 312 or placement exam. Conducted in Russian.

This course continues developing students' advanced skills in Russian, and introduces students to major movements and figures of twentieth-century Russian literature and culture. We will read the works of modern Russian writers, and watch and discuss feature films. The course will introduce the first Soviet films and works of the poets of the Silver Age and beginning of the Soviet era as well as the works from later periods up to the Perestroika and Glasnost periods (the late 1980s).

SM 416. Business and Democracy in the New Russia. (M) Bourlatskaya.Prerequisite(s): RUSS 312 or placement exam. Conducted in Russian.

This course continues developing students' advanced skills in Russian, and is designed to familiarize students with contemporary Russian society, its historical background and its present political and economic structure, and to develop functional proficiency in speaking, writing, reading and listening. The course will focus on a variety of issues central to Russian society since the fall of the Soviet Union, including changing values, political parties and movements, the business climate and businessmen, various nationalities within Russia, women in the family and at work. Course materials will include interviews, articles, essays by leading Russian journalists and statesmen, and contemporary Russian movies.

417. Russian Modernism: Literature, Music & Visual Arts. (J) Staff.Prerequisite(s): RUSS312 or placement exam. Conducted in Russian.

This course continues developing students' advanced skills in Russian, while closely studying a representative selection of texts from the modernist period. The course will explore central issues of the period, such as the relationship between literature and revolution, reconceptualizations of society, history and the self. Of particular interest will be authors' experimentation in form and language in order to present afresh the experience of life. Textual study is combined with a general overview of the period, including reference to parallel trends in the visual arts, architecture and music, as well as contemporary intellectual movements. Principal writers studied will include Belyi, Sologub, Remizov, Andreev, Artsybashev, Gorky, Zamiatin, Pilnyak, Platonov, Zoshchenko, Babel, Olesha, and Kharmis.

RUSSIAN

(AS) {RUSS}

SM 419. Russian Song and Folklore. (M) Verkholtantsev. Prerequisite(s): Russian 312 or placement exam. Conducted in Russian.

This course continues developing students' advanced skills in Russian. Song and, in particular, folk song is an essential and exciting component of Russian culture and social life, and an important language learning tool. The course offers a general introduction to the history of Russian folklore, song and musical culture. Students will explore the historical trajectory of Russian song and its various genres (from folk to the modern Estrada), examine the poetic and literary principles of song, discuss its aesthetic properties, and analyze the educational, community-building and ideological roles of song in Russian society.

420. Contemporary Russia Through Film. (C) Bourlatskaya. Prerequisite(s): Russian 312 or placement exam. Conducted in Russian.

This course continues developing students' advanced skills in Russian and offers intensive study of Russian film, arguably the most powerful medium for reflecting changes in modern society. This course will examine Russia's transition to democracy and market economy through the eyes of its most creative and controversial cinematographers. The course will focus on the often agonizing process of changing values and attitudes as the country moves from Soviet to Post-Soviet society. Russian films with English subtitles will be supplemented by readings from contemporary Russian media sources. The course provides an excellent visual introduction to the problems of contemporary Russia society.

Advanced Courses Taught in English (426 - 449)

SM 426. (CINE365) Chekhov: Stage & Screen. (M) Zubarev. Forms a part of the LPS Masters in Liberal Arts Program.

Whats so funny, Mr. Chekhov? This question is often asked by critics and directors who still are puzzled with Chekhovs definition of his four major plays as comedies. Traditionally, all of them are staged and directed as dramas, melodramas, or tragedies. Should we cry or should we laugh at Chekhovian characters who commit suicide, or are killed, or simply cannot move to a better place of living? Is the laughable synonymous to comedy and the comic? Should any fatal outcome be considered tragic? All these and other questions will be discussed during the course. The course is intended to provide the participants with a concept of dramatic genre that will assist them in approaching Chekhovs plays as comedies. In addition to reading Chekhovs works, Russian and western productions and film adaptations of Chekhovs works will be screened. Among them are, Vanya on 42nd Street with Andre Gregory, and Four Funny Families. Those who are interested will be welcome to perform and/or direct excerpts from Chekhovs works.

SM 432. (CINE432, COML196) Fate and Chance in Literature and Culture. (M) Zubarev. Forms a part of the LPS Masters in Liberal Arts Program.

In Fate and Chance in Literature and Culture, we will explore these two interrelated concepts in comparative perspective over a broad historical range. As a result, the students will learn how the philosophy of fate and chance has been reflected in works of different Russian authors and in different cultural and political environments. In Russian as well as western systems of belief fate and chance represent two extreme visions of the universal order, or, perhaps, two diametrically opposed cosmic forces: complete determinism, on the one hand, and complete chaos or unpredictability, on the other. These visions have been greatly reflected by various mythopoetic systems. In this course, we will investigate religious and folkloric sources from a series of Russian traditions compared to other Indo-European traditions (Greek, East-European). Readings will include The Song of Prince Igor's Campaign, The Gambler by Dostoevsky, The Queen of Spades by Pushkin, Vj by Gogol, The Black Monk by Chekhov, The Fatal Eggs by Bulgakov, and more.

RUSSIAN (AS) {RUSS}

SM 430. (CINE430) Nationalism and Ethnic Conflict in Film. (M) Todorov. Forms a part of the LPS Masters in Liberal Arts Program.

This course studies the cinematic representation of civil wars, ethnic conflicts, nationalistic doctrines, and genocidal policies. The focus is on the violent developments that took place in Russia and on the Balkans after the collapse of the Soviet Bloc and were conditioned by the new geopolitical dynamics that the fall of communism had already created. We study media broadcasts, documentaries, feature films representing the Eastern, as well as the Western perspective. The films include masterpieces such as "Time of the Gypsies", "Underground", "Prisoner of the Mountains", "Before the Rain", "Behind Enemy Lines", and others.

434. Media and Terrorism. (M) Todorov. Forms a part of the LPS Masters in Liberal Arts Program.

This course draws on fictional, cinematic and mass-media representation of terrorism based on Russian as well as Western examples. We study how the magnitude of the political impact of terrorism relates to the historically changing means of production of its striking iconology. The course exposes students to major modes of imagining, narrating, showing, reenacting terrorism and forging its mystique. We examine the emergence of organized terrorism in nineteenth-century Russia as an original political-cultural phenomenon. We trace its rapid expansion and influence on the public life in the West, and on the Balkans.

Historical, political, and aesthetic approaches converge in a discussion of several case studies related to intellectual and spiritual movements such as nihilism, anarchism, populism, religious fundamentalism, and others. The public appearance of the terrorist activism and its major attributes are viewed as powerful intensifiers of its political effect: self-denial, ascetic aura, and stratagem of mystification, underground mentality, and martyrdom. The pedagogical goal of this course is to promote and cultivate critical view and analytical skills that will enable students to deal with different historical as well as cultural modes of (self-)representation of terrorism. Students are expected to learn and be able to deal with a large body of historical-factual and creative-interpreted information.

Courses in Literature, Culture, and History for Russian Speakers (450 - 499)

460. Post-Soviet Russia in Film. (C) Bourlatskaya. Prerequisite(s): RUSS361 or comparable language competence. Conducted in Russian.

This course is intended for students who have spoken Russian at home and seek to improve their capabilities in formal and professional uses of the Russian language. Film is arguably the most powerful medium for reflecting changes in modern society. This course will examine Russia's transition to democracy and market economy through the eyes of its most creative and controversial cinematographers. The course will focus on the often agonizing process of changing values and attitudes as the country moves from Soviet to Post-Soviet society. Russian films with English subtitles will be supplemented by readings from contemporary Russian media sources. The course provides an excellent visual introduction to the problems of contemporary Russia society.

SM 461. 20th Century Russian Literature: Fiction and Reality. (M) Bourlatskaya. Prerequisite(s): RUSS361 or comparable language competence. Conducted in Russian.

This course is intended for students who have spoken Russian at home and seek to improve their capabilities in formal and professional uses of the Russian language. Russian 461 introduces the major movements and figures of twentieth-century Russian literature and culture, works of modern Russian writers, and feature films. In studying the poetry of Mayakovsky, Block, and Pasternak, students will become familiar with the important literary movements of the Silver Age. The reality of the Soviet era will be examined in the works of Zamyatin, Babel, and Zoshchenko. There will be a brief survey of the development of Soviet cinema, including films of Eisenstein, Tarkovsky, and Mikhalkov. Literary trends in the later Soviet period will be seen in war stories, prison-camp literature, village prose, and the writings of female authors of that time.

RUSSIAN

(AS) {RUSS}

468. Post-Soviet Russian Society: People, Business, Democracy. (M) Bourlatskaya. Prerequisite(s): RUSS361 or comparable language competence. Conducted in Russian.

This course is intended for students who have spoken Russian at home and seek to improve their capabilities in formal and professional uses of the Russian language. It offers an introduction to contemporary Russian society, its historical background and its present political and economic structure. The course will focus on the political, economic and sociological developments in Russia from Perestroika (late 1980s) to Putin. The course will discuss the society's changing values, older and younger generations, political parties and movements, elections, the business community and its relations with the government, common perceptions of Westerners and Western society, and the role of women in the family and at work. Emphasis will be placed on the examination, interpretation and explanation of peoples behavior and their perception of democracy and reforms, facilitating comparison of Western and Russian social experience.

SM 464. Russian Humor. (M) Korshunova. Prerequisite(s): RUSS361 or comparable language competence. Conducted in Russian.

One of the most fascinating and most difficult things for a student of foreign culture is to understand national humor, as it is presented in various stories and films, jokes and shows. To an extent, humor is a gateway to national mentality. In the present course we will examine Russian cultural history, from the sixteenth through the twenty-first centuries, through the vehicle of Russian humor. How does Russian humor depend on religion and history? What was considered funny in various cultural trends? What are the peculiarities of Russian humorist tradition? Students will be familiarized with different Russian theories of humor (Bakhtin, Likhachev, Panchenko, Tynianov, etc.) and, of course, with a variety of works by Russian kings of humor Pushkin and Gogol, Chekhov and Zoshchenko, Bulgakov and Ilf and Petrov, Erofeev and Kibirov, etc. Class lectures will be supplemented by frequent video and musical presentations ranging from contemporary cartoons to high comedies and from comic songs (Chaliapins The Flea) to the music of Shostakovich (The Nose).

This course is intended for students who have spoken Russian at home and seek to improve their capabilities in formal and professional uses of the Russian language.

465. Singing in the Snow: The History of Russian Song. (M) Verkholantsev. Prerequisite(s): RUSS361 or comparable language competence. Conducted in Russian.

This course is intended for students who have spoken Russian at home and seek to improve their capabilities in formal and professional uses of the Russian language. Song is an essential and exciting component of Russian culture and social life, and an important language learning tool. The course offers a general introduction to the history of Russian song. Students will explore the historical trajectory of Russian song and its various genres (from folk to the modern Estrada), examine the poetic and literary principles of song, discuss its aesthetic properties, and analyze the educational, community-building and ideological roles of song in Russian society. Among the wide-ranging topics and genres that we will discuss and work with are lyrics of folk songs, romances, Soviet and patriotic songs, Anti-Soviet songs, Russian/Soviet anthems, bard song, film and theater songs, childrens songs, Soviet and Russian Rock and Pop.

RUSSIAN

(AS) {RUSS}

467. Classic Russian Literature Today. (M) Korshunova. Prerequisite(s): RUSS361 or comparable language competence. Conducted in Russian.

This course is intended for students who have spoken Russian at home and seek to improve their capabilities in formal and professional uses of the Russian language. A study of classic Russian literature in the original. Readings will consist of some of the greatest works of 19th and 20th-century authors, such as Pushkin, Gogol, Tolstoy, Dostoevsky, and Bulgakov. Students will examine various forms and genres of literature, learn basic techniques of literary criticism, and explore the way literature is translated into film and other media. An additional focus of the course will be on examining the uses and interpretations of classic literature and elitist culture in contemporary Russian society. Observing the interplay of the "high" and "low" in Russian cultural tradition, students will develop methodology of cultural analysis.

SM 469. Russian Utopia in Literature, Film, and Politics. (M) Korshunova. Prerequisite(s): RUSS361 or comparable language competence. Conducted in Russian.

This course is intended for students who have spoken Russian at home and seek to improve their capabilities in formal and professional uses of the Russian language. In this course we will undertake a fascinating journey to the Dreamland of Russian culture. Students will read and discuss Russian utopian imagination as presented in a variety of literary texts, paintings, musical works, films, as well as philosophical texts and economic theories. Topics for discussion will include Russian fairy tales and legends, religious prophecies and communist projects, history and imagination, technological and patriarchal utopias.

SM 485. (COLL224) Russian Poetics. (A) Steiner. Prerequisite(s): RUSS312, RUSS361 or comparable language competence. This course is open to all advanced students of Russian (including students who speak Russian at home).

Introduction to the analysis of poetic texts, based on the works of Batyushkov, Lermontov, Tyutchev, Fet, Mandelshtam, and others.

Graduate Courses

SM 506. Pushkin. (B) Steiner. Prerequisite(s): RUSS312, RUSS361 or comparable language competence. This course is open to all students of Russian (including students who speak Russian at home)

The writer's lyrics, narrative poems, and drama.

SM 508. Advanced Russian for Business. (M) Bourlatskaya. Prerequisite(s): At least one RUSS400-level course or comparable language competence.

This advanced language course focuses on developing effective oral and written communication skills for working in a Russian-speaking business environment. Students will discuss major aspects of Russian business today and learn about various Russian companies using material from the current Russian business press. In addition, students will be engaged in a number of creative projects, such as business negotiation simulations, and simulation of creating a company in Russia.

RUSSIAN (AS) {RUSS}

SM 544. (COML541, RUSS444) Haunted House: Russian Realism in European Context. (M)
Vinitsky.

In this class we will examine works of major Russian Realist writers, painters, and composers considering them within Western ideological contexts of the 1850-1880s: positivism, materialism, behaviorism, spiritualism, etc. We will focus on Russian Realists ideological and aesthetic struggle against Romantic values and on an unpredicted result of this struggle -- a final spectralization of social and political realities they claimed to mirror in their works. Paradoxically, Russian Realism contributed to the creation of the image of Russia as a house haunted by numerous apparitions: nihilism and revolution, afflicted peasants and perfidious Jews, secret societies and religious sects. The spectropoetics (Derrida) of Russian Realism will be examined through works of Dostoevsky, Tolstoy, Turgenev, Leskov, Chekhov, as well as paintings by Ilya Repin and operas by Mussorgsky and Tchaikovsky. Requirements include one oral presentation, mid-term theoretical survey essay, and a final paper. Relevant theories include M.H. Abrams, Brookes, Levine, Greenblatt, Castle, and Derrida.