History of Russian Culture through Film and Literature

HIST E-1557/W (Spring 2015)

(December 21, 2014)

Harvard University Extension School
Wednesdays 5:30–7:30 pm (lectures)
phone (617)495-4547

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Course Goals:

The course has three main goals. First, it attempts to introduce the history of Russian culture and provide a foundational basis for further post-course study of it. Second, it attempts to improve critical thinking abilities and the powers of observation on the part of the student. Third, it attempts to develop writing skills.

Writing Assignments:

I have designed the course as writing intensive. In order for the course to fill that function, I expect each student (both undergraduate and graduate) to write a draft and a revised version of one "five-paragraph beast" (625−750 words), a draft and revised version of two 3–5-page "analytical-critique" papers (750–1250 words each) and one final project. For undergraduates, the final project will consist of one 10-page theme-analysis paper (2500 words). Graduate students are required to write a draft and a revised version of a proposal (around 3 pages [750 words]) that must be approved by their teaching assistant before they can commence on a 15–20-page research paper (4000–5000 words).

You can find more information about the "five-paragraph beast" and analytical-critique papers on page 7 of this syllabus. Undergraduates will find more detailed information about the theme-analysis paper on page 8. Graduate students will find more detailed information about the proposal and research paper on pages 9–10 of this syllabus.

In the computation of the final grade, we will count the "five-paragraph beast" as 15% of the final grade, the analytical-critique papers as 20% each (2 x 20% = 40%), the final projects as 40% of the total grade, and "course participation" (see definition below) as 5% of the final grade.

Definitions of "Draft" and "Revised" Versions:
We define the "draft" of a paper as the first version handed in. We define the "revised" version of a paper as the next version handed in that addresses the TA's or instructor's comments made on the "draft". Only the "revised" version receives a grade. See "Guidelines for Writing-Intensive Courses" (p. 12).

Definition of "Course Participation":
In a writing-intensive course it is especially important to maintain contact with your teaching assistant in order to discuss your papers. One should not, of course, make oneself a nuisance, but frequent communication with authentic questions are what I have in mind.

Note on Use and Citation of Sources:
The responsibility for learning the rules governing the proper use of sources lies with the individual student. In registering for a course, students agree to abide by the policies printed on the Extension School website, which contains brief descriptions of plagiarism, cheating, and computer network abuse. Ignoring these policies may have unpleasant consequences. You will find an excellent introduction to proper citation in Gordon Harvey's *Writing with Sources: A Guide for Harvard Students* (Indianapolis: Hackett, 1998), which is available at the Harvard Coop and online at <http://www.fas.harvard.edu/~expos/sources>.

Reading List

Textbooks for the Course (required):

– Orlando Figes, *Natasha's Dance: A Cultural History of Russia* (New York: Henry Holt, 2002). ($24/$16.89/$2.88) ISBN: 9780312421958.

– Donald Ostrowski and Marshall T. Poe, eds., *Portraits of Old Russia: Imagined Lives of Ordinary People*, 1300–1725 (Armonk, NY: M. E. Sharpe, 2011). ($29.14/$27.30/$4.35) ISBN: 9780765627292.

– *Picturing Russia: Explorations in Visual Culture*, ed. Valerie A. Kivelson and Joan Neuberger (New Haven: Yale University Press, 2008). ($31.60/$22.00/$2.00) ISBN: 9780300164213.

– Nicholas Rzhevsky, *An Anthology of Russian Literature from Earliest Writings to Modern Fiction: Introduction to a Culture*, with CD (Armonk, NY: M. E. Sharpe, 2005) ($48.44/$40.00/$15.88) ISBN: 0765612465.

Optional Textbooks (not required):

– W. Bruce Lincoln, *Between Heaven and Hell: The Story of a Thousand Years of Artistic Life in Russia* (New York: Viking, 1998) [out of print].

– Suzanne Massie, *Land of the Firebird: The Beauty of Old Russia* (1980). ($29.03/$11.99/$6.14) ISBN: 0964418417.

Recommended Additional Reading (not required):

– James Billington, *The Icon and the Axe: An Interpretive History of Russian Culture* (New York: Random House, 1966, Vintage Books, 1970).

– Tamara Talbot Rice, *A Concise History of Russian Art* (New York: Praeger, 1963).

– Priscilla Roosevelt, *Life on a Russian Country Estate: A Social and Cultural History* (New Haven: Yale University Press, 1995). [out of print] ISBN: 0300072627.

– Solomon Volkov, *The Magical Chorus: A History of Russian Culture from Tolstoy to Solzhenitsyn*, translated by Antonina W. Boius (New York: Alfred A. Knopf, 2008).

– Serge Zenkovsky, *Medieval Russia's Epics, Chronicles, and Tales* (E. P. Dutton, 1974). ($20/$13.60)

Required Reading Options
Although there are only four required books for the course, all students will be expected to choose and read three (3) additional books from the following list. *Note:* I have not ordered any of the books recommended for each of the weekly lectures through the Coop, because except for the one marked with a # (and thus available on the course website) they are all trade paperbacks. I recommend early choosing of whichever books you would like to read for the course and searching for them through on-line book services and local libraries.

Recommended Reading and Viewing for Each of the Weekly Lectures (**choose three**):

Jan 28 – Excerpts from *Rus' Primary Chronicle*, translation by Samuel H. Cross (1953) available at: <http://www.uoregon.edu/~kimball/chronicle.htm>

Feb 4 – #"Life of Alexander Nevskii" packet (available on course website)

Feb 11 – Robert Payne and Nikita Romanoff, *Ivan the Terrible* (New York: E. P. Dutton, 1974; New York: Cooper Square Press, 2002).
or, alternatively,
− *Nil Sorsky: The Authentic Writings*, edited and translated by David M. Goldfrank (Kalamazoo: Cistercian Publications, 2008.

Feb 18 − Alexander Pushkin, *The Captain's Daughter* (1836)
or, alternatively,
– Alexander Radishchev, *Journey from St. Petersburg to Moscow* (1790)
or, alternatively,
−Catherine the Great, *Memoirs*

Feb 25 – Alexander Pushkin, *Evgenii Onegin* (1836)

Mar 4 − Marquise de Cuistine, *Empire of the Czar* (1843)
or, alternatively,
−Ivan Turgenev, *Fathers and Sons* (1862)
or, alternatively,
– Nikolai Gogol, *Dead Souls* (1842)

Mar 11 –Fedor Dostoevsky, *The Idiot* (1868)
or, alternatively
–Fedor Dostoevsky, *Notes from Underground* (1864) (in combination with Nikolai Chernyshevsky, *What Is to Be Done?* [1863])
or, alternatively,
– Fedor Dostoevsky, *Crime and Punishment* (1866)

Mar 25 – Leo Tolstoy, *Anna Karenina* (1877)
or, alternatively,
– Leo Tolstoy, *War and Peace* (1869)

Apr 1 – Jeremy Siepmann, *Tchaikovsky: His Life and Music* (Naperville, IL: Sourcebooks, 2008).
Youtube: Glinka, "Overture" to *Ruslan and Liudmila* performed by Berlin Philharmonic; Mussorgsky, *Pictures at an Exhibition* (piano version) performed by Aino Yumiko; Rimsky-Korsakov, *Russian Easter Overture*; Borodin, *Nocturne for String Orchestra*; Tchaikovsky, *Andante Cantabile* performed by Borodin Quartet.

Apr 8 – Anton Chekhov, *The Cherry Orchard* (1904)

Apr 15 – Dmitrii Furmanov, *Chapayev* (1923)
or, alternatively,
−Boris Pasternak, *Doctor Zhivago* (1957)
or, alternatively,
−Maxim Gorky, *My Childhood* (1915) (available online through HOLLIS/Google)

Apr 22 − Evgeniia Ginzberg, *Journey into the Whirlwind* (1967)
or, alternatively,
– Mikhail Bulgakov, *Master and Margarita* (1966; written 1928–1940)
or, alternatively,
−Fedor Gladkov, *Cement* (1925)

Apr 29 – Alexander Solzhenitsyn, *One Day in the Life of Ivan Denisovich* (1962)
or, alternatively,
– Alexander Solzhenitsyn, *First Circle* (1968)

May 6 – Alexander Zinoviev, *The Radiant Future* (1976)

May 13 – TBA

	Lectures	**Assigned Reading**
Jan 28	Introduction: Goals and Overview of the Course I. Origins of Russian Culture *Featured Writers*: Chroniclers	Ostrowski, "Three Criteria of Historical Study"* Wilson, "Critical and Creative Thinking"
Feb 4	II. The Early Rus' Principalities *Featured Writer and Editors*: Author and Redactors of *Tale/Life of Alexander Nevsky*	*Anthology*, 3–39 *Natasha's Dance*, 355–375 *Picturing Russia*, 12–27 *Portraits of Old Russia*, xxiii−xxviii, 3−102
Feb 11	III. Muscovite Culture, 1500−1800 *Featured Writer*: Nil Sorsky	*Anthology*, 41–77 *Natasha's Dance*, 376–429 *Picturing Russia*, 28–62, 201–206 *Portraits of Old Russia*, 105−197
Feb 18	IV. Literature, Art, and Architecture in the 18th Century *Featured Writer*: Alexander Radishchev	*Anthology*, 79–117 *Natasha's Dance*, 1–68 *Picturing Russia*, 63–80 *Portraits of Old Russia*, 198−300
Feb 25	V. Early 19th Century, Part I *Featured Writer*: Alexander Pushkin	*Anthology*, 118–258 *Natasha's Dance*, 69–146 *Picturing Russia*, 81–85
Mar 4	VI. Early 19th Century, Part II *Featured Writer*: Nikolai Gogol	*Anthology*, 259–302 *Natasha's Dance*, 147–182 *Picturing Russia*, 96–99
Mar 11	VII. Mid-Late 19th Century, Part I *Featured Writer*: Fedor Dostoevsky	*Anthology*, 303–337 *Natasha's Dance*, 318–354 *Picturing Russia*, 90–95
Mar 25	VIII. Mid-Late 19th Century, Part II *Featured Writer*: Leo Tolstoy	*Anthology*, 338–400 *Natasha's Dance*, 217–255 *Picturing Russia*, 86–89
Apr 1	IX. 19th-Century Russian Music	*Anthology*, 401–437

	Featured Composer: Peter Tchaikovsky	*Natasha's Dance*, 255–287 *Picturing Russia*, 100–123
Apr 8	X. Turn of the 20th Century *Featured Writer*: Anton Chekhov	*Anthology*, 401–437 *Natasha's Dance*, 182–216 *Picturing Russia*, 100–123
Apr 15	XI. Literature, Art and Architecture, and Music from or on the Revolutionary Period *Featured Writer*: Maxim Gorky Youtube: Joffrey Ballet, *Rite of Spring* by Igor Stravinsky (in 3 parts)	*Anthology*, 438–440, 451–454 *Natasha's Dance*, 289–318 *Picturing Russia*, 124–147
Apr 22	XII. Literature in the Early Soviet Period (to 1953) *Featured Writer*: Anna Akhmatova	*Anthology*, 441–450, 485–489,506, 511–524 *Natasha's Dance*, 431–469 *Picturing Russia*, 148–200
Apr 29	XIII. Art and Architecture, Music, and Film of the Early Soviet Period (to 1953) *Featured Writer*: Alexander Solzhenitsyn	*Anthology*, 455–484, 490–505 *Natasha's Dance*, 469–499 *Picturing Russia*, 207–217, 224−229, 254–258
May 6	XIV. The Thaw and Aftermath *Featured Writer*: Boris Pasternak	*Anthology*, 525–552 *Natasha's Dance*, 499–521 *Picturing Russia*, 218−223, 230–242
May 13	XV. Late Soviet, Émigré and Post-Soviet Russia *Featured Writer*: Viktor Pelevin	*Natasha's Dance*, 523–586 *Picturing Russia*, 243–252
May 18	Final Papers Due	

"Five-Paragraph Beast" Paper Schedule

(Both Graduate and Undergraduate Students)

Each student taking the course for credit is required to write one "five-paragraph beast" paper for the course. You will write a draft of that paper, and, after you receive the teaching assistant's comments, a revised version for a grade. You then have the option of revising your paper still further up to the *terminus post quem non* (*TPQN*) date. The "five-paragraph beast" paper should be between 625 and 750 words (2½ to 3 pages).

	Draft	*For Grade*	*TPQN*
"Five-paragraph beast" paper	Feb 11	Feb 25	Mar 11

Analytical-Critique Papers Schedule

(Both Graduate and Undergraduate Students)

Each student taking the course for credit is required to write two (2) analytical-critique papers for the course. For each paper, you will write a draft of each paper and, after you receive the course assistant's comments, a revised version of each for a grade. You then have the option of revising your papers still further up to the *terminus post quem non* (*TPQN*) date. Each analytical-critique paper should be between three (3) and five (5) pages.

	Draft	*For Grade*	*TPQN*
1st A-C paper (up through *Russian Ark*)	Mar 4	Mar 25	Apr 8
2nd A-C paper (up through *Chapayev*)	Apr 15	Apr 29	May 13

Theme-Analysis Paper Schedule

(Undergraduate Students)

Each undergraduate student taking the course for credit is required to write one (1) theme-analysis paper for the course. For this paper, you will write a draft of the paper and, after you receive the teaching assistant's comments, a revised version for a grade. You will not have the option of revising your paper further because there is no *terminus post quem non* (*TPQN*) date for this assignment. The theme-analysis paper should be about ten (10) pages.

	Draft	*For Grade*	*TPQN*
10-Page Undergraduate Paper	Apr 22	May 18	–––

Graduate Proposal and Research Paper Schedule

Graduate Proposal for Research Paper (obligatory draft and obligatory for-grade version, but no optional further revision)

Proposal	Mar 18	Apr 8	–––

Graduate Research Paper (obligatory draft, obligatory for-grade version, but no optional further revision)

Research Paper	Apr 22	May 18	–––

Graduate students are to write a 15–20-page research paper going into greater depth on a particular topic (see pages 8–9). Draft proposals for the graduate research paper are due **March 18**. Revised version proposals, on **April 8**; draft of paper, **April 22**; revised version, **May 18**.

"Five-Paragraph Beast" Paper Directions
(2½ to 3 pages; 625 to 750 words)

For your "five-paragraph beast" paper you will choose three of the "portraits" in *Portraits of Old Russia* or three of the articles in *Picturing Russia*. You are to summarize in one paragraph each of those portraits or articles. Then write an introductory paragraph and a concluding paragraph. Your "five-paragraph beast" paper should follow the following structure:

(1) an introduction of a paragraph in length, in which you tell the reader what your main theme of your paper is;
(2) the body of your paper, which consists of three paragraph, one for each of the portraits or articles that you chose;
(3) your concluding paragraph, in which you recapitulate your theme for the reader and show how the evidence and your analysis relate to it.

The "five-paragraph beast" paper will be evaluated on the basis of three criteria: (1) correspondence to the evidence; (2) logical coherence of your analysis; and (3) the conceptual elegance of the interpretation (your main theme). These criteria are discussed further in "Three Criteria of Historical Study" (available on the course website). In writing your "five-paragraph beast" paper, remember that this course is one of historical study, so try to contextualize your findings within a historical framework.

Analytical-Critique Paper Directions

(3 to 5 pages; 750 to 1250 words)

For each analytical-critique paper that you write, read the book, view the accompanying film, listen to the lecture, and consult the required reading connected with them. In your analytical-critique paper, you are to write about an aspect of the theme connected with the books, films, lectures and other readings. You are *not* expected to make a point-by-point comparison. Instead, you should choose something that struck you as significant and meaningful, which could be either a difference or similarity between the books, on one hand, and the readings and the lectures, on the other. Your analytical-critique paper should follow the following structure:

(1) an introduction of a paragraph in length, in which you tell the reader what your main theme of your paper is;
(2) the body of your paper, in which you present your evidence fairly and succinctly, and you analyze it briefly;
(3) your concluding paragraph or paragraphs, in which you recapitulate your theme for the reader and show how the evidence and your analysis relate to it.

The analytical-critique papers will be evaluated on the basis of three criteria: (1) correspondence to the evidence; (2) logical coherence of your analysis; and (3) the conceptual elegance of the interpretation (your main theme). These criteria are discussed further in "Three Criteria of Historical Study" (available on the course website). In writing your analytical-critique paper, remember that this course is one of historical study, so try to contextualize your findings within a historical framework. We are not interested in receiving reviews of the books (e.g., such statements as "The book was easy to read," or "I don't mind the author writing books; I just mind him writing this book" are *not* acceptable), but we would like very much to receive thoughtful, well-argued, evidence-based essays.

Undergraduate Theme-Analysis Paper Directions

(10 pages; 2500 words)

Theme analysis papers are meant for you to take your analytical-critique papers to the next level. The term "theme-analysis" means that you should analyze a theme in the written, visual, and/or aural materials of the course. You may write your theme-analysis paper on one of the following: (1) within the general area of foreign influence on Russian culture and the Russian response to it, choose a case study to examine more in depth; (2) choose an image from Russian culture and analyze it the way the essays in the book *Picturing Russia* do; or (3) formulate your own topic within the area of music, art, or architecture (approval of your TA required). Note that whichever one you choose, you will have to sharpen the focus effectively to be able to treat your theme adequately. You may include ideas and evidence from your previous papers as long as you cite them in some way (e.g., "As I stated in my analytical-critique paper on ...").

Graduate Research Proposal Directions

(3 pages) (750 words)

In your proposal, which should be 3 pages long, you need to indicate a tentative title for your research paper. Then devote a paragraph to each of the following points:

1. Description of research question(s)
2. Description of tentative answer (hypothesis)
3. Types of sources you plan to use to test your hypothesis
4. Broader implications of your research
5. Working bibliography

For format style, consult *A Guide to the ALM Thesis*, 6th ed. (available in hard copy and on-line at http://www.extension.harvard.edu/2004-05/libarts/alm/reqs/thesis.jsp#resources

Graduate Research Paper Directions

(15 to 20 pages; 3750 to 5000 words)

Whereas the analytical-critique papers can be written without recourse to research other than reading the book, reading the required reading, and listening to the lecture, the research paper requires you to do research outside of the confines of the required reading and lectures. The research paper is intended for you to focus on a particular aspect of the history of Russian culture. The structure of your research paper should follow the same basic structure as your analytical-critique papers (see above). And the criteria for evaluating the research papers are the same as those for evaluating the analytical-critique papers (see "Three Criteria of Historical Study").

Discussion Sections (tentative schedules):

Mondays 6:00–7:00 (Wilson)
Northwest Building, 52 Oxford St.

Tuesdays 6:00–7:00 (Goggin)
Northwest Building, 52 Oxford St.

Thursdays 7:30−8:30 (Nicholson)
1 Story St.,

Formulating a Logical Argument

A logical argument is a chain of reasoning, such that if the premises are accepted, then the conclusion must be accepted. An example of a chain of reasoning formulated can be found in Dostoevsky's *Pushkin Speech* (1880) and is an argument about the implications if we accept the existence of the Russian monkish chronicler as described by Pushkin:

> I speak not as a literary critic, and therefore do not intend to elucidate my idea by a particular and detailed literary discussion of these works of the poet's genius. Concerning the type of the Russian monkish chronicler, for instance, a whole book might be written to show the importance and meaning for us of this lofty Russian figure, discovered by Pushkin in the Russian land, portrayed and sculptured by him, and now eternally set before us in its humble, exalted, indubitable spiritual beauty, as the evidence of that mighty spirit of national life that can send forth from itself figures of such certain loveliness. This type is now given; he exists, he cannot be disputed; it cannot be said that he is only the poet's fancy and ideal. You yourself see and agree: Yes, he exists, therefore the spirit of the nation that created him exists also. Therefore the vital power of this spirit exists and is mighty and vast. Throughout Pushkin sounds a belief in the Russian character, in its spiritual might; and if there is belief, then there is hope also, the great hope for the man of Russia.

The outward signs of a logical argument can include "if..., then..." phrases, and words like "therefore" and "thus." Sometimes these words and phrases are only implicit. In the passage above, Dostoevsky uses one "if..., then..." construction and three occurrences of "therefore". The point is that, unless the argument is a fallacious one and, therefore, not logical, the only way to avoid acceptance of the conclusion is to challenge the premises or the evidence.

Constructing an Interpretation

An example of an analytical interpretation follows. It is taken from Vladimir Nabokov, *Lectures on Russian Literature* (pp. 3–4), in which Nabokov explains two opposing and limiting influences on the work of 19th-century Russian writers :

> [T]wo forces … simultaneously struggled for the possession of the artist's soul. [O]f the two critics who judged his work, the first was the government …. [M]eddlesome officials, heads of police who thought Byron was an Italian revolutionary, smug old censors, certain journalists in the government's pay, the quiet but touchy and wary church, this combination of monarchism, bigotry, and cringing administration hampered the author to a considerable degree but also afforded him keen pleasure of pin-pricking and deriding the government in a thousand subtle, delightfully subversive ways with which government was quite unable to cope …. [W]hatever defects the old administration in Russia had, it must be conceded that it possessed one outstanding virtue—a lack of brains. The second force … was the anti-governmental, social-minded utilitarian criticism, the political, civic, radical thinkers of the day. It must be stressed that these men in general culture, honesty, aspirations, mental activity, and human virtue were immeasurably superior to the rogues in the government's pay or to the muddled old reactionaries that clustered around the shivering throne. The radical critic was concerned exclusively with the welfare of the people and regarded everything—literature, science, philosophy—as only a means to improve the social and economic situation of the underdog and to alter the political structure of the country. He was incorruptible, heroic, indifferent to the privations of exile, but also indifferent to the niceties of art.

Nabokov characterizes his interpretation in the first line and presents this explanation as a way of understanding the evidence and the logical surmises we make from that evidence. The combination of stupid officials and single-minded radical critics being "indifferent to the niceties of art" is also a hypothesis that can be tested against the evidence through further research.

Ground Rules for the Course

This syllabus is a statement of intent and not a legal contract. As such, I reserve the right to change or modify it, but changes or modifications will be done only with fair warning. At the Extension School, Harvard University standards apply across the board, including amount of work required and grading. There is no "watering down" or special allowance in this regard.

The course is writing intensive, which means you will have a chance to practice your writing skills and receive comments on your essays more than in the usual history course. It does not mean that we guarantee to make you a better writer, nor will you be evaluated on your writing skills, except insofar as lack of such skills negatively affects the articulation of your ideas. Becoming a better writer, just like learning in general, is up to you. The world of learning is open to you and the process is never ending. One of the aims of this course is to provide you a means to continue studying history on your own after the course is over. We will do our best to assist you in the learning process, but in the end, what you get out of the course is mainly up to you.

There are fifteen 2-hour classes in this course. Even if I wanted to I could not possibly cover all of Russian Culture during class time. What I can do is select certain topics and go into a little more depth than the readings provide. One of the aims of this course is to inspire you to investigate aspects of the history of Russian culture on your own. I will try to provide some indication of what to look for and how to orient yourself when undertaking that further investigation. I firmly believe that every person benefits from learning to be their own historian. As a result, the human community benefits as well. For that to happen, however, you must not uncritically and unquestioningly adopt someone else's interpretations, but instead you must think things through for yourself and come to your own conclusions. That is why I place so much emphasis on method, as opposed to so-called "facts." Facts as such are not given but are too often the result of some historian's (biased) interpretation and (faulty) argument. It is up to you to spot the biases and fallacies and to analyze the evidence for yourself.

Since the time is limited, I cannot engage in extended class discussions while giving the lecture. I do encourage you to ask questions in terms of points of clarification and contributing to general understanding. If you have a point or points of dispute with something in the lecture (that is, you understand what I am saying but you do not agree with it), I can discuss the issues with you outside class, but class time is short and we should all try to use it efficiently.

Give us *one week* to grade your assignment. We would prefer that you not ask special favors in terms of getting your paper back in less time. You may, however, hand in your assignments earlier than the deadlines. We will mark the drafts with a ✓–, ✓, or ✓+. The ✓– means a total rewrite is necessary and you should talk with your course assistant about it. A ✓ means you are headed in the right direction but substantial changes are required. A ✓+ means your essay is almost there in terms of getting a good grade. It does not, however, guarantee an A on the next version. If the TA returns the draft in hard copy rather than through electronic means, then you will need to hand it in along with revised version. If you choose not to hand in a revised version after you have done the draft, we will count the assignment as incomplete and will enter the following equivalent grades for computation of your final course grade: ✓– = E; ✓ = D; ✓+ = C. Please consider this as an incentive to complete the assignments.

Finally, I urge you to be open to new ideas, tolerant of different viewpoints, and willing to try to understand that which may seem alien. Learning should be an enjoyable process, which is not to say that hard work is not involved. But that hard work can evoke a sense of satisfaction and achievement. The ultimate goal in this course is for you to come away with a sense of the joy of learning what before was unknown and of understanding what before was puzzling. That is our common endeavor.

Tentative Film Schedule Spring 2015
History of Russian Culture

Date	*Film*	*Reading*
January 28	*Andrei Rublev* (1965) [165 min]	
February 4	*Alexander Nevsky* (1938) [112 min] http://video.kylekeeton.com/2009/09/old-russian-video-movie-by-sergey.html	Alexander Nevsky packet
February 11	*Ivan the Terrible*, Part I (1944) [103 min]	Payne and Romanoff, *Ivan the Terrible*
February 18	*The Captain's Daughter* [*Russkii Bunt*] (2000) [123 min]	Pushkin, *The Captain's Daughter*
February 25	*Onegin* (1999) [108 min]	Pushkin, *Evgenii Onegin*
March 4	*Russian Ark* (2002) [99 min]	Cuistine, *Empire of the Czar*
March 11	*The Idiot* (1995) [145 min]	Dostoevsky, *The Idiot*
March 25	*Anna Karenina* (1935) [95 min]	Tolstoy, *Anna Karenina*
April 1	*Tchaikovsky* (*Chaikovskii)* (1972) [157 min]	Siepmann, *Tchaikovsky*
April 8	*The Cherry Orchard* (1981) [130 min] *The Cherry Orchard* (1971) [120 min]	Chekhov, *Cherry Orchard*
April 15	*Chapayev* (1934) [93 min] YouTube	Dmitrii Furmanov, *Chapayev*
April 22	*Burnt by the Sun* (1995) [135 min]	Ginzburg, *Into the Whirlwind*
April 29	*One Day in the Life of Ivan Denisovich* (1970) [105 min]	Solzhenitsyn, *One Day in the Life of Ivan Denisovich*
May 6	*Moscow Does Not Believe in Tears* (1980) [150 min]	Zinoviev, *Radiant Future*
May 13	*The Return* (2003) [106 min]	

Films will be shown after class on the dates above. Students who cannot make the after-class showings are urged to join Netflix or acquire the films through some other means of access (such as, Amazon.com, local library, etc.). All films will be shown in Science Center Hall E.

Guidelines for Writing-Intensive Courses:
According to Patricia Bellanca, Coordinator of Writing-Intensive Courses at the Extension School:

Writing-intensive courses at Harvard Extension offer students the opportunity to develop their writing skills in the context of a particular academic discipline, and they all feature common elements. Students will develop core writing skills, as defined by the instructor, in the discipline of the course;
–complete multiple writing assignments of varying lengths, at least 2 of which must be revised;
–produce a minimum of 10–12 pages of writing, exclusive of the required revisions, over the course of the term;
–meet at least once in individual conference (in person, by phone, or electronically) with the instructor or TA to discuss writing in progress; and
–receive detailed feedback on their drafts and revisions, on both content and expression.